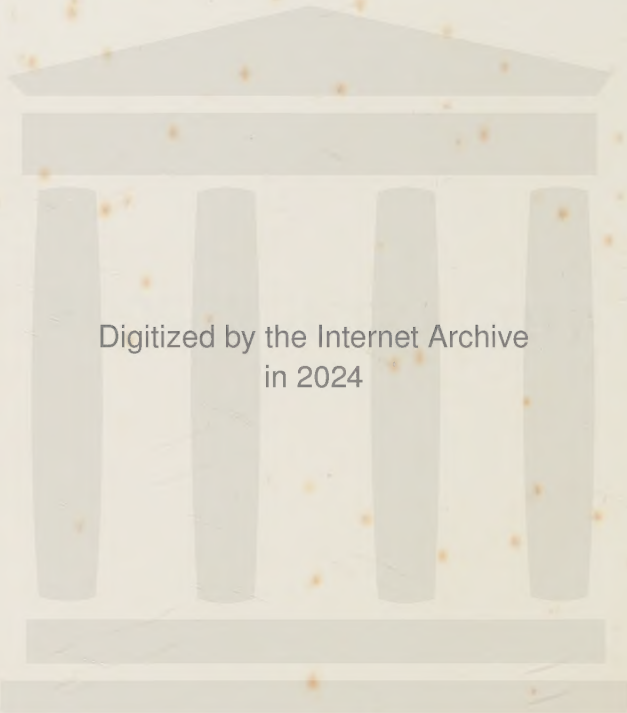


ANTHEM BOOK

STAFF

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Paisley.
18/3/28.

THE ANTHEM BOOK.



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THE
ANTHEM BOOK

OF THE
UNITED FREE CHURCH OF SCOTLAND

ISSUED BY AUTHORITY.

RECOMMENDED FOR USE BY THE SYNOD OF THE
PRESBYTERIAN CHURCH OF ENGLAND, 1909.

LONDON: NOVELLO AND COMPANY, LIMITED.

PREFACE.

AFTER the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee "to prepare and issue an Anthem Book for use in congregations."

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The anthems have been arranged according to their opening texts in the order of the books of Scripture, those with words not taken from Scripture being placed at the end; but for convenience in selection, a classified index has been added, in which the anthems are arranged according to topics.

The Committee desire to express their great indebtedness to the Sub-Committee by whom the book has been compiled, and specially to the Convener, Mr. William Cowan; they are also indebted to Mr. F. G. Edwards, London, for the care and attention bestowed by him on the preparation of the book for the press and the revision of the proofs, and to Dr. W. G. McNaught for similar services rendered in connection with the Sol-fa edition.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

April, 1905.

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Will God in very deed.

1 Kings viii. 27—30; 2 Chronicles vi. 18—21.

J. Goss.

Andante.

mf Will God in very deed dwell with men on the earth? Behold, the

mf *ff*

heaven and heaven of heavens can - not contain Thee; how much less this

mf *mf*

house which we have builded? Yet have Thou re - spect unto the prayer of Thy

cres. *p* servants, and to their sup - pli - ca - tion, O Lord, our God, to hearken unto the

cres. *p*

cry and the prayer which Thy servants pray before Thee to - day: that Thine

mf *mf*

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eyes may be o - pen upon this house, upon this house night and day, that Thine

cres. *dim.*
eyes may be o - pen upon this house . . night and day.

mf
Hear - en Thou to the sup - pli - cation of Thy ser - vants.

f *mf*
Hear Thou from Thy dwelling-place, e - ven from heaven ; and when Thou

p *mf* *p* *pp*
hear - est, for - give ; when Thou hear - est, for - give, for - give.

Lord, my God.

1 Kings viii. 28, 30.

C. MALAN.

Slowly.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy ser-vant

p

cres.

pray-eth; have Thou re-spect un-to his prayer, have Thou re-spect un-

cres.

cres.

to his prayer. Hear Thou in heaven Thy dwelling-place, and when Thou hear-est,

p

cres.

dim.

p

Lord, for-give: Hear Thou in heaven Thy dwelling-place, and when Thou

dim.

p

pp

hear-est, Lord, for-give, for-give, for-give, O Lord, for-give.

pp

Lord, my God.

1 Kings viii. 28, 30.

S. S. WESLEY.

Larghetto.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy

p

hear Thou the

cres.

ser - vant pray - eth, have Thou re - spect un - to his prayer, re -

cres.

prayer Thy servant pray - eth, have Thou re - spect, re -

dim.

- spect un - to his pray - er. Hear Thou in heaven Thy

dim.

- spect un - to his pray - er. Hear Thou in heaven Thy

dwell - ing - place, and when Thou hear - est, Lord, for - give,

dwell - ing - place, and when Thou hear - est, for - give,

O LORD, MY GOD.

[No. 3.]

Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est,

mf

Lord, for - give, and when Thou hear - est, Lord, for - give, for -

dim. *p*

- give, . . for - give, . . and when Thou hear - est,

mf *mf* *p*

Lord, for - give, for - give, . . for - give, . . and when Thou

p

Lord, for - give, for - give, . . for - give, . .

hear - est, Lord, for - give. . . hear - est, Lord, for - give. . .

p *cres.* *f* *dim.*

* This may be substituted for the foregoing three bars.

dim.

Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,

adapted by W. Shore.

Thine, O Lord, O Lord, is the great-ness, Thine, O

Lord, O Lord, is the great-ness, Thine, O Lord, O Lord, is the

great-ness, and the pow'r, and the glo-ry, and the

vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

ma-jes-ty. Thine, O Lord, Thine, O Lord, is the

great-ness, and the pow'r, is the great-ness, and the pow'r, and the

glo-ry, and the vic-to-ry, and the majes-ty, the majes-ty; for all that

is in the heaven, . . in the heaven and the earth is Thine; Thine is the

for all that is in the heaven and the earth is Thine; *pp*

kingdom, Thine is the kingdom, O . . Lord, and Thou art ex-alt-ed as

head o-ver all, as head o-ver all, as head, as head o-ver all

I will lay me down in peace.

Psalm iv. 8.

H. GADSBY.

Andante con moto. (♩ = 72.)

Sw. p *p* I will lay me down in peace, I will
p I will lay me down in

I will lay me down in peace, in peace, ..
 lay me down in peace, I will lay me down in peace, .. and take my
 peace, and take my rest, .. will lay me down in peace,

mf rest: for it is Thou, Lord, on - ly, on - ly Thou, that
mf Thou
mf *Gt*

makest me dwell in safe - ty, that makest me dwell in safe - ty. I will
 on . . . ly, that makest me dwell in safe - ty.

I WILL LAY ME DOWN IN PEACE.

[No. 5.]

lay me down in peace, I will lay me down in peace, I will

p I will lay me down in peace, and take my rest, . . will

This system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note, followed by quarter notes, and includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in the left hand.

lay me down in peace, in peace, . . and take my rest: . .

lay me down in peace, . . and take my rest: . . for it is

lay me down in peace, and take my rest: . .

mf

This system continues the vocal and piano parts. It includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand. The dynamics are marked *mf* (mezzo-forte).

Thou, Lord, on - ly, on - ly Thou that makest me dwell in

on - ly Thou that mak - est me

mf

This system introduces the vocal line with the lyrics 'Thou, Lord, on - ly, on - ly'. The piano accompaniment continues with chords and moving lines. The dynamics are marked *mf*.

safe - ty, that makest me dwell in safe - ty, for it is Thou, Lord,

safe - ty, that makest me dwell in safe - - ty, for

dwell . . in safe - - - - - ty, for

cres.

This system continues the vocal and piano parts. It includes a crescendo marking (*cres.*) above the vocal line. The piano accompaniment features a crescendo marking (*cres.*) below the bass line.

No. 5.]

I WILL LAY ME DOWN IN PEACE.

on - ly, for it is Thou, Lord, on - ly,

it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,

it is Thou on - ly, Thou on - ly, for it is

on - ly, that mak - est me dwell, . . . that mak - est me

Thou, Lord, f on . dim. ly, . . p

dwell in safe - ty. I will lay . . .

dwell in safe - ty. I will lay . . .

soft Gt. uncoupled.

Sw. soft Reed.

me down . . . in peace.

me down . . . in peace.

Sw. both hands. dim.

rall.

I will lay me down in peace.

Psalm iv. 8.

W. H. GILL.

Quietly.

p

I will lay me down in peace, I will lay me

p

down in peace, and take my rest, and take . . my rest :

A little faster.

f

for it is Thou, Lord, on - ly, that mak - est me dwell in

f

safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in

it is Thou, . . . it is Thou, . . .

safe - ty, Thou, Lord, on - ly, Thou, Lord,

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with a long note on 'Thou, Lord, on - ly' followed by a repeat of 'Thou, Lord,'. The lower staff is in bass clef and provides harmonic accompaniment with chords and single notes.

on - ly, that makest me dwell in safe - ty. I will lay me

poco rall. *Quietly.* *p*

This system continues the melody and accompaniment. The upper staff has a *poco rall.* marking over the first part and *Quietly.* over the second part. The lower staff has a *poco rall.* marking and a *p* (piano) dynamic marking at the end.

down in peace, I will lay me down in peace, and

This system continues the melody and accompaniment. The upper staff has a *p* (piano) dynamic marking at the end. The lower staff continues the harmonic accompaniment.

take my rest, and take . . my rest. A - . . men.

p

This system concludes the piece. The upper staff ends with a double bar line and a *p* (piano) dynamic marking. The lower staff also ends with a double bar line and a *p* (piano) dynamic marking.

7 My voice shalt Thou hear in the morning, O Lord.

Psalms v. 3, 7.

J. Goss.

Moderato.

My voice shalt Thou hear in the morn-ing, O Lord; in the

mf

morn-ing will I di-rect my prayer un-to Thee, and will look

up. I will come in-to Thy house in the mul-ti-tude of Thy

mer-cy; and in Thy fear, in Thy fear will I wor-ship toward Thy

p

ho-ly tem-ple, will I worship toward Thy ho-ly tem-ple.

cres. *f*

By permission of the Proprietors of Congregational Church Music.

Lead me, Lord.

Psalm v. 8; iv. 8.

S. S. WESLEY.

Lento.

ALTO SOLO.

Lento. ($\text{♩} = 69.$)

p Lead me,

Lord, lead me in Thy right-eous-ness, make Thy way

CHORUS.

Lead me, Lord,
plain be - fore my face. Lead me, .. Lord, Lord,
Lead me, Lord, . .

p

LEAD ME, LORD.

[No. 8.]

lead me in Thy righteousness, make Thy way plain be - fore my

SOLO. (SOPRANO.)

face *mf* For it is Thou, Lord, Thou, Lord, on - ly, that

cres. *dim.* *p* CHORUS.
makest me dwell in . . safe - ty. For it is Thou, Lord,

cres. *p* *p*
Thou, Lord, on - ly, that mak - est me dwell in . . safe - ty.

cres. *dim.* *p* *rit.*
Thou, Lord, on - ly, that mak - est me dwell in . . safe - ty.

The Lord will be a refuge.

Psalm ix. 9, 10.

G. J. WEBB.

Moderato.

The first system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato.' and the dynamic is 'mf'. The lyrics 'The Lord will be a refuge for the oppressed, a' are written below the staves. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment.

The second system of musical notation continues the hymn. It features the same treble and bass staff arrangement, key signature, and time signature. The lyrics 'refuge in times of trouble. And they that know, that' are written below the staves. The musical notation continues with the same melodic and harmonic patterns.

The third system of musical notation continues the hymn. It features the same treble and bass staff arrangement, key signature, and time signature. The lyrics 'know Thy name will put their trust in Thee: . . for' are written below the staves. The musical notation continues with the same melodic and harmonic patterns.

The fourth system of musical notation is the final system on the page. It features the same treble and bass staff arrangement, key signature, and time signature. The lyrics 'Thou, Lord, hast not forsaken them that seek . . .' are written below the staves. The musical notation concludes the hymn with a final cadence.

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THE LORD WILL BE A REFUGE.

[No. 9.]

Thee, . . for Thou, Lord, hast not for - sa - ken them, for - sa - ken

This system contains the first line of music. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

them.. that seek . . Thee. *mf* The Lord will be a ref - uge

This system contains the second line of music. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff.

for the op - press - ed, a ref - uge in times of trou - ble. And

This system contains the third line of music. It continues the melody and accompaniment. The lyrics are written below the treble staff. A dynamic marking of *f* (forte) is placed above the treble staff.

they that know, that know Thy name will put their

This system contains the fourth line of music. It continues the melody and accompaniment. The lyrics are written below the treble staff.

trust in Thee, . . will put.. their trust in Thee. . .

This system contains the fifth line of music, which concludes the piece. It continues the melody and accompaniment. The lyrics are written below the treble staff.

Let the words of my mouth.

Psalm xix. 14.

Andante religioso. ($\text{♩} = 96$.)

C. H. PERROT.

Let the words . . of my mouth, and the med - i - ta - tion

p

Ped. *p*

Detailed description: This is the first system of a musical score. It consists of two staves, a treble staff and a bass staff, in 4/2 time with a key signature of two flats. The tempo is 'Andante religioso' with a quarter note equal to 96 beats. The music begins with a piano (*p*) dynamic. The lyrics 'Let the words . . of my mouth, and the med - i - ta - tion' are written below the staves. A 'Ped.' (pedal) marking is present under the bass staff, followed by a piano (*p*) dynamic.

of my heart, be ac - cept - a - ble in Thy sight, be ac -

cres *cen*

cres *cen*

Detailed description: This is the second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'of my heart, be ac - cept - a - ble in Thy sight, be ac -' are written below the staves. Crescendo markings (*cres*) and decrescendo markings (*cen*) are placed above and below the staves to indicate changes in volume.

cept - a - ble in Thy sight, O Lord my strength,

do. *f*

do. *f*

Detailed description: This is the third system of the musical score. The lyrics 'cept - a - ble in Thy sight, O Lord my strength,' are written below the staves. The system includes a 'do.' marking and a forte (*f*) dynamic. The melody continues with a strong emphasis on the words 'O Lord my strength'.

and my re - deem - er. strength, and my re - deem - er. Let the words . . of my

p

p

Detailed description: This is the fourth system of the musical score. The lyrics 'and my re - deem - er. strength, and my re - deem - er. Let the words . . of my' are written below the staves. The system includes piano (*p*) dynamics at the beginning and end of the system. The music concludes with a soft, sustained chord.

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

and the med - i - ta - tion of my heart,
mouth, and the med - i - ta - tion of my heart,

be ac-cept - a-ble in Thy sight,.. be ac-cept - a-ble
p *cres.* *p* *cres.*

O Lord my strength.
in Thy sight,.. O Lord my
f *f*

and my re - deem - er.
strength, and my re - deem - er, and my re - deem - er.
rit. *pp* *rit.* *pp*

My God, look upon me.

Psalm xxii. 1-3.

Moderato.

J. REYNOLDS.

My God, my God, look up - on me, look up - on me :

why hast Thou for - sa-ken me, why hast Thou for - sa-ken me,

and art so far from my health, and from the words of
and art so far from my health, and from the words of my . . . com -
and from the
health, and from the words of my com -

my . . . complaint, the words of my com - plaint, and from the
- plaint, the words of my com - plaint, and from the words of
words of my complaint, the words of my com - plaint,
- plaint, the words of my com-plaint, and from the words of
words of my . . . complaint, the words of my . . . com - plaint?

my . . . com - plaint, . . . the words of my com - plaint?
and from the words of my complaint, the words of my com - plaint?
my complaint, the words of my complaint, of my com - plaint?

MY GOD, LOOK UPON ME.

[No. 11.]

TWO SOPRANO VOICES. *Andante.*

TWO SOPRANO VOICES. *Andante.*

mp

O my God, . . I cry in the day-time, but

Andante.

Siv. p.

Thou hear-est not ;

mp O my God, I cry in the day-time, but

[illegible]

but Thou hear-est not, but Thou hear-est

Thou hear-est not, but Thou hear-est not, but Thou hear-est

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written in a clear, legible font.

not; and in the night sea-son al - so I take no
not; and in the night sea-son al . so I . . take no

This system consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G. The second staff is a vocal line in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G. The third staff is a piano accompaniment in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G.

rest, no rest, I take no rest, al-so I
rest, I take *p* no rest, no rest, al-so I

This system consists of three staves. The top staff is a vocal line in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G. The second staff is a vocal line in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G. The third staff is a piano accompaniment in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G.

take, I take no rest, I take no rest,
take, I take no rest, *p* no rest, I

This system consists of three staves. The top staff is a vocal line in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G. The second staff is a vocal line in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G. The third staff is a piano accompaniment in G major, starting with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G.

MY GOD, LOOK UPON ME.

[No. 11.]

no rest, al-so I take, I take no rest.

take no rest, al-so I take, I take no rest.

CHORUS. *Moderato.*

But Thou con-tin-u-est ho-ly, O Thou wor-ship of Is-ra-

el, Thou con-tin-u-est ho-ly, O . . Thou wor-ship of

slower.

Is-ra-el, O . . Thou wor-ship of Is-ra-el.

slower.

The Lord is my Shepherd.

Psalm xxiii. 1-4, 6.

G. A. MACFARREN.

Moderato. (♩ = 92.)

The first system of musical notation is in G major, 4/4 time. It begins with a treble and bass staff. The melody is in the treble staff, starting on G4, moving to A4, B4, and then a half note G4. The bass staff provides harmonic support with chords. Dynamics include a piano (*p*) marking at the beginning.

The Lord is my shep-herd; I shall not want, The

The second system continues the melody. The treble staff has a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff continues with chords. Dynamics include a piano (*p*) marking and a crescendo (*cres.*) marking.

Lord is my shepherd; I shall . . . not want. He maketh me to lie

I shall not want. He mak

The third system continues the melody. The treble staff has a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff continues with chords. Dynamics include a piano (*p*) marking, a crescendo (*cres.*) marking, and a mezzo-forte (*mf*) marking.

down . . . in green . . . pas-tures: He leadeth me, He lead-eth me be-

- eth me to lie down in green pas-tures:

The fourth system continues the melody. The treble staff has a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff continues with chords. Dynamics include a piano (*p*) marking and a mezzo-forte (*mf*) marking.

- side the still wa-ters. He re-stor-eth, re-stor-eth my

The fifth system continues the melody. The treble staff has a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff continues with chords. Dynamics include a mezzo-forte (*mf*) marking and a piano (*p*) marking.

soul: He lead-eth me in the paths, the paths oi

THE LORD IS MY SHEPHERD.

[No. 12.]

right-ous-ness for His name's . . sake, . . His name's . . sake.

p for His name's . . sake, . . His name's . . sake.

This system contains two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melody with a dynamic marking of *p* (piano). The second staff is a bass line accompaniment, also in B-flat major and common time, with a dynamic marking of *p*.

f Yea, though I walk through the val-ley of the shad-ow of death,

f Yea, though I walk through the val-ley of the shad - - - ow of death,

This system contains two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melody with a dynamic marking of *f* (forte). The second staff is a bass line accompaniment, also in B-flat major and common time, with a dynamic marking of *f*.

yea, though I walk through the val-ley of the shad-ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

This system contains two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melody with a dynamic marking of *f* (forte). The second staff is a bass line accompaniment, also in B-flat major and common time, with a dynamic marking of *f*.

I will fear no e-vil: for Thou art with me; Thy rod and Thy

I will fear no e-vil: for Thou . art with me;

This system contains two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melody with a dynamic marking of *f* (forte). The second staff is a bass line accompaniment, also in B-flat major and common time, with a dynamic marking of *f*.

staff, Thy rod . . and Thy staff, Thy rod . . and Thy staff . . they

This system contains two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melody with a dynamic marking of *f* (forte). The second staff is a bass line accompaniment, also in B-flat major and common time, with a dynamic marking of *f*.

com - fort me, they com - fort me. Sure - ly, sure - ly

p *mf* *p*

good - ness and mer - cy shall fol - low me.. all the

days of my life: and I will dwell in the house of the

f

Lord.. for ev - er, I will dwell in the house of the Lord.. for

p *cres.* *p* *cres.*

ev - er, for ev - er, for.. ev - er.

f *p* *pp* *rall.* *pp* *rall.* *pp*

for ev - er.

The Lord is my Shepherd.

Psalm xxiii.

W. GRIFFITH.

Andante espressivo.

mf
The Lord is my shep - herd; I shall not want, I

shall not, I shall not want. He maketh me to lie

down in green . . pas-tures: He leadeth me be - side the still

cres.
wa - ters. He re - stor - eth my soul: He leadeth me in the
cres.

f *dim.*
paths of right - eous - ness, for His name's . . sake.
f *dim.*

BASS SOLO, OR ALL THE BASSES.

mf

Yea, though I walk through the valley of the shad-ow of death, I will

mf

dolce.

fear no e - vil : for Thou art with me ; Thy rod and Thy

dolce.

rall. *a tempo. cres.*

staff they com - fort me. Thou pre - par - est a ta - ble be -

rall. *a tempo. cres.*

rall. *a tempo. Quasi Recit.*

- fore me in the presence of mine en - e - mies : Thou a - nointest my

rall. *a tempo. colla voce.*

THE LORD IS MY SHEPHERD.

[No. 13.]

head with oil; my cup run-neth o - - - ver.

This system contains a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that rises and then levels off. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHORUS.

mf Sure - ly good - ness, good - ness and mer - cy shall fol - low me

The chorus begins with a mezzo-forte (*mf*) dynamic. The vocal line and piano accompaniment continue with the same musical style as the first system.

cres. all the days of my life: and I will dwell in the house of the

This system includes a crescendo (*cres.*) marking. The piano accompaniment features a more active right hand with sixteenth-note patterns.

dim. Lord, in the house of the Lord for ev - - er, in the *p*

The system concludes with a decrescendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment ends with a final chord.

house of the Lord for ev - - er. Sure - ly good-ness,

mf

good-ness and mer - cy shall fol - low me all the days of my

p *cres.* *dim*

in - a - ca - de.

life, shall fol - low me all the days of my life: and I . . will

p

in - a - ca - de.

dwell in the house of the Lord for ev - - er. for

mp *cres.* *f*

ev - - - er. *Slowly and expressively.* *pp*

ev - er, for ev - - er. The Lord is my shep - herd.

p *pp*

The earth is the Lord's.

Psalm xxiv. 1-5.

W. H. MONK.

Moderato.

The first system of musical notation is in G major (one sharp) and 3/2 time. It begins with a treble and bass staff. The treble staff starts with a treble clef and a key signature of one sharp (F#). The bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Moderato.' and the dynamics are marked 'f' (forte). The lyrics are: 'The earth is the Lord's, and all that therein is, the compass of the'.

The second system of musical notation continues the melody. The lyrics are: 'world, and they that dwell there-in. For He hath founded it up - on the'.

The third system of musical notation continues the melody. The lyrics are: 'seas, and pre - par - ed it up - on the floods, pre - par - ed'.

The fourth system of musical notation continues the melody. The lyrics are: 'it up - on . . the floods. Who shall as - cend in - to the hill of the'.

The fifth system of musical notation concludes the piece. The lyrics are: 'Lord, or who shall rise up in His ho - ly place? E - ven he,'.

First system of the musical score. The treble and bass staves are in G major (one sharp). The melody is in the treble, and the bass provides harmonic support. The lyrics are: "e - ven he that hath clean . . hands, and a pure . . heart, and that hath not". The dynamic marking *p* (piano) is placed above the final notes of the system.

Second system of the musical score. The melody continues in the treble. The lyrics are: "lift up his mind un - to van - i - ty, nor sworn to de - ceive his". The dynamic marking *dim.* (diminuendo) appears above the final notes of the system.

Third system of the musical score. The melody continues in the treble. The lyrics are: "neigh - bour. He, he shall re - ceive the blessing from the Lord, and righteous -". The dynamic markings *dim.*, *pp*, *mf*, and *cres.* are used throughout the system to indicate changes in volume.

Fourth system of the musical score. The melody continues in the treble. The lyrics are: "ness from the God of his sal - va - tion, the God of his sal -". The dynamic marking *f* (forte) is placed above the final notes of the system.

Fifth system of the musical score. The melody continues in the treble. The lyrics are: "va - - tion. A - - - - - men.". The dynamic marking *f* (forte) is placed below the final notes of the system.

Shew me Thy ways, O Lord.

Psalm xxv. 4. 5.

J. LOMB.

Prayerfully.

Shew me Thy ways, O Lord; teach me Thy paths, shew me Thy

ways, O Lord; teach me Thy paths. Lead me in Thy

truth, and teach me, teach me, lead me in Thy truth, and teach me.

teach me, for Thou art the God of my sal-va-tion, the God of my sal-

va-tion; on Thee do I wait all the day, all the day

16 One thing have I desired of the Lord.

Psalm xxvii. 4.

Andante.

G. A. MACFARREN.

mf *cres.*

One thing have I de - sir - ed of the Lord, One thing have I de -

mf *cres.*

mf

· sir - ed of the Lord, af - ter that will I seek ; that I may

mf

dwell in the house of the Lord all the days of my life, to be -

· hold the beauty of the Lord, . . and to en-quire in His tem - ple, to be -

cres. *e ritard.*

· hold the beauty of the Lord, . . and to en - quire in His tem - ple.

cres. *e ritard.*

Sing unto the Lord.

Psalm xxx. 4, 5.

Joyfully.

E. PROUT.

f Sing unto the Lord, O ye saints of His, . Sing unto the

f

Lord, O ye saints of His, . . and give thanks at the remembrance of His

ho - liness. Sing unto the Lord, O ye saints of His, . . O ye saints, ^{give} O ye

O ye

thanks, O ye saints, give thanks at the re - membrance of His ho - li - ness.

saints, give thanks,

saints, give thanks,

A little slower.

mp For His anger en - dureth but a moment, His anger en -

mp

and in His favour is
cres.
- dureth but a moment, en - dureth but a moment, and in His favour is
cres.
His anger en - dureth but a moment, and in His favour is

life:
life, in His favour is life: *p* Weeping may en - dure for a night,
p
life:

cres.
weeping may en - dure for a night, but joy cometh in the morn -
cres.

- ing, but joy cometh in the morn-ing, joy cometh in the
but joy cometh in . . the

f
morn - ing, but joy . . . cometh in the morn - ing.
f
morn - ing,

Incline Thine ear.

Psalm xxxi. 2, 16.

F. H. HIMMEL.
Arranged by V. NOVELLO.*Andante.*

p *mf*
Without Ped.

BASS SOLO.

p *p*
Ped.

Incline Thine ear, incline Thine ear to

me, in - cline .. Thine ear, .. incline Thine ear to me, O

cres. *dim.* *p*
Lord, make haste to de - liv - er me. In - cline ... Thine

cres. *dim.* *p*

INCLINE THINE EAR.

ear, . . in - cline Thine ear to me, . . O Lord, . . make

cres.

cres.

haste to de - liv - er . . me. O save me for Thy

dim. *p*

dim. *p*

mercies' sake, O save . . me, save me for Thy mer - cies'

sake.

mf Gt.

INCLINE THINE EAR.

[No. 18.]

CHORUS.

in - cline Thine ear, . .

p

Incline Thine ear, incline Thine ear to me, incline Thine ear, in - cline Thine ear, in -

p

incline Thine ear . . .

- cline Thine ear to me; O Lord, make haste to de - liv - er

to . . . me; O Lord, make haste to de - liv - er

me, in - cline . . Thine ear, incline Thine ear, incline Thine ear to me; O

me, incline Thine ear . . . to me;

cres. *f*

Lord, . . make haste, make haste to de - liv - er me; O save me for Thy

cres. *f*

O . . Lord, save . . .

dim. *slower.*

mercies' sake, O save . . me, save me for Thy mer - cies' sake.

dim. *slower.*

me,

Shew Thy servant.

Psalm xxxi. 16, 17.

Moderato. (♩ = 112.)

J. E. West.

Shew Thy servant the light of Thy countenance: and save me,

save me for Thy mercy's sake, shew Thy servant the light of Thy

save me, save me for Thy mer - cy's sake.

countenance: and save me, save me for Thy mer - cy's sake. Let me not..

be confounded, O Lord, let me not . . be confounded, O

for I have call - ed up-on . . Thee, have call - ed up-on . .
 Lord; for I have call - ed up-on . . Thee, up-on
 call - ed up-on .

SHAW THY SERVANT.

[No. 19]

Thee.

p cres.

Thee. Let the un-god-ly be put to con-fu-sion,

Slower.

pp

rit.

Tempo 1mo.

p

and be put to silence in the grave. Shaw Thy servant the light of Thy

pp

Without Ped.

rit. Ped.

p

countenance: and save me, save me for Thy mer-cy's sake, shew Thy

save me, save me for Thy

servant the light of Thy countenance: and save me, save me for Thy

rall. e dim.

mer-cy's sake, save me for Thy mer-cy's sake.

save p

rall. e dim.

Love the Lord.

Psalm xxxi. 23, 24.

A. S. SULLIVAN.

Smoothly, and not too slowly. (♩ = 80.)

p

O love the Lord, all ye . . . His saints; for the Lord pre - serv - eth

p

and plenteous - ly . . . re - ward - -

cres.

and plenteously reward . . .

them that are faithful, and plenteous - ly . . . re - ward . . .

cres.

and plen - teous - ly . . . re - wardeth the

eth the proud do - er, and plen - teous - ly . . . re -

eth the . . . proud . . . do - er, and plen - teous - ly re -

eth . . . the proud do - er, and plen - teous - ly . . . re -

proud . . . do - er, re - ward . . .

wardeth the proud . . . *dim* in - u - en - do.

do - er,

ward . . . eth . . . the proud . . . do - er, re - wardeth the proud

ward . . . eth, and plen - teous - ly . . .

eth, *dim* in - u - en - do.

do - er. Be strong, and He shall es -

Be strong, and He shall es - tab - - lish, es -

establish your heart, all ye that put your trust in the Lord, and..
all ye that put your trust.. in the Lord,

establish your heart, all ye that put your trust in the Lord, and.. He shall es - tab - lish your heart, be strong,
and.. He shall es - tab - lish your heart, be strong, and

He shall es - tab - lish your heart, be strong, be heart, es - tab - lish your heart, be strong, . . be strong, . .

strong, BASSES ONLY. O love the be strong, and He shall es - tab - lish your heart. . .

for the Lord pre - serv - eth

cres.

Lord, all ye His saints: for the Lord, the Lord pre - serv - eth

the Lord pre -

serv - eth them that are faithful, and plen - teous - ly re -

serv - eth them that are faithful, and

serv - eth them that are faithful, and

ly . . re - ward - eth

ward plen - teously re - ward - eth the proud . . do -

plen - teous - ly re - wardeth the proud . . .

O . . love the Lord, all ye His

er. O . . love, O love the Lord, all ye . . His

do - er. . . all ye . . His

saints, . . . O . . love the Lord.

saints, O love . . the Lord. A - men.

saints, O love . . the Lord.

Rejoice in the Lord.

G. J. ELVEY.

Psalm xxxiii. 1, 2.

Allegro moderato.

rejoice,

Re-joyce, re-joyce, re-joyce in the Lord, re -

The first system of the musical score is written for a treble and bass clef in G major (one sharp) and 4/4 time. It begins with a forte (f) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Re-joyce, re-joyce, re-joyce in the Lord, re -' are written below the notes.

rejoice, rejoice,

- joyce, re - joyce, . . re - joyce in the Lord, O ye right -

The second system continues the melody and accompaniment. The lyrics 'rejoice, rejoice, - joyce, re - joyce, . . re - joyce in the Lord, O ye right -' are written below the notes.

for . . it be-com-eth well the just, for . . it be -

- eous: for it be-com-eth well the just, for it be -

The third system continues the melody and accompaniment. The lyrics 'for . . it be-com-eth well the just, for . . it be - eous: for it be-com-eth well the just, for it be -' are written below the notes. A piano (p) dynamic is indicated at the beginning of the system.

- com - eth well the just, the just to be thank -

- com - eth well the just, the just to be thank -

The fourth system continues the melody and accompaniment. The lyrics '- com - eth well the just, the just to be thank -' are written below the notes. A piano (p) dynamic is indicated at the beginning of the system.

-ful. *f*

ful. Praise the Lord with harp, praise the Lord with harp :

f

Gt. Diaps.

Sw.

Sing praises un - to Him, sing praises un - to Him, sing

f

Sing praises un - to Him, sing praises un - to

f

praises un - to Him, un - to Him with the lute and instrument of ten . .

Him, un - to Him with the lute and instrument of ten . .

Sing praises un - to Him with the lute and instrument of ten . .

REJOICE IN THE LORD.

[No. 21.]

strings.

strings. Praise the Lord with harp, praise the Lord with harp :

strings.

Gt.

Sw.

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for strings, with a treble clef and a key signature of two sharps (F# and C#). It begins with a melodic line for the strings. The middle staff is for guitar (Gt.), with a treble clef and a key signature of two sharps. It contains a melodic line. The bottom staff is for swell (Sw.), with a bass clef and a key signature of two sharps. It contains a sustained harmonic line. The lyrics 'strings. Praise the Lord with harp, praise the Lord with harp :' are written below the top staff.

Sing praises un - to Him with the lute, with the

Sing prais - es un - - to Him with the lute, the

Sing praises un - to Him with the lute, the . . . lute, the

Sing prais - es, sing praises un - to Him with . . the

Detailed description: This block contains the second system of the musical score. It features two staves. The top staff is for vocal, with a treble clef and a key signature of two sharps. It contains a melodic line. The bottom staff is for strings, with a bass clef and a key signature of two sharps. It contains a harmonic line. The lyrics 'Sing praises un - to Him with the lute, with the', 'Sing prais - es un - - to Him with the lute, the', 'Sing praises un - to Him with the lute, the . . . lute, the', and 'Sing prais - es, sing praises un - to Him with . . the' are written below the top staff.

lute and in - strument of ten . . strings.

lute and in - strument of ten . . strings. Re - joice, re -

lute and in - strument of ten . . strings. *f*

Detailed description: This block contains the third system of the musical score. It features two staves. The top staff is for vocal, with a treble clef and a key signature of two sharps. It contains a melodic line. The bottom staff is for strings, with a bass clef and a key signature of two sharps. It contains a harmonic line. The lyrics 'lute and in - strument of ten . . strings.', 'lute and in - strument of ten . . strings. Re - joice, re -', and 'lute and in - strument of ten . . strings. *f*' are written below the top staff.

- joice, re - joice in the Lord, O ye right - - eous.

Detailed description: This block contains the fourth system of the musical score. It features two staves. The top staff is for vocal, with a treble clef and a key signature of two sharps. It contains a melodic line. The bottom staff is for strings, with a bass clef and a key signature of two sharps. It contains a harmonic line. The lyrics '- joice, re - joice in the Lord, O ye right - - eous.' are written below the top staff.

Rejoice in the Lord.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

Andante. Alla Breve.

p *legato.*
Without Ped.

f Re - joice
f Ped.

in the Lord, O ye righteous, O ye righteous: for praise is

come - ly for . . the up - right, for praise is come - ly

for the up - right. Re - joice in the Lord,

REJOICE IN THE LORD.

[No. 22.]

f

O . . ye right - eous, O . . ye right - eous: for

f

O . . ye right - eous, . . O . . ye right - eous: . .

p

praise is come-ly for the up - right. For the word of the

p

Lord is right; and all His works are done in truth, for the

cres.

word of the Lord is right; and all His works are done in

cres.

truth, and all His works are done in truth. . . He

and all . . His works are done in truth, in truth.

lov - eth right-ous - ness and judg - ment, He lov - eth

right-ous - ness and judg - ment: the earth is full of the

good - ness of the Lord, the earth is . . full . .

of . . the . . good - ness of . . . the Lord, full of the
full of the

good - ness of the Lord, the good-ness of the Lord.
good - ness of the Lord, *rall. e dim.*

Our soul waiteth for the Lord.

Psalm xxxiii. 20—22.

L. MASON.

Moderato.

Our soul wait - eth for the Lord, our soul

The first system of musical notation is in G major (one sharp) and 2/2 time. It features a treble and bass staff. The melody is in the treble staff, starting with a half rest followed by a half note G, then a half note A, and a half note B. The bass staff provides harmonic support with chords. The dynamic marking *mf* is present at the beginning of both staves.

wait - eth for the Lord; He is our help, is our

The second system continues the melody and accompaniment. The treble staff has a half note G, a half note A, and a half note B. The bass staff continues with chords. The dynamic marking *mf* is present at the beginning of the bass staff.

help and our shield; He is our help, is our help and our shield.

The third system continues the melody and accompaniment. The treble staff has a half note G, a half note A, and a half note B. The bass staff continues with chords. The dynamic marking *mf* is present at the beginning of the bass staff.

For our heart shall re - joice, . . re - joice . . in Him, our

The fourth system continues the melody and accompaniment. The treble staff has a half note G, a half note A, and a half note B. The bass staff continues with chords. The dynamic marking *f* is present at the beginning of both staves.

heart shall re - joice . . in Him; be - cause we have trust - ed in His

ho - ly name, be - cause we have trusted in His ho - ly name.

p Let Thy mer - cy, O Lord, be up - on us, ac - cording as we

p hope, as we hope in Thee. Let Thy mer - cy, O

Lord, be up - on us, ac - cord - ing as we hope, as we hope in Thee.

taste and see.

Psalm xxxiv. 8-10.

Andante, e con espressione. (♩ = 112.)

J. Goss.

QUARTET, OR SEMI-CHORUS.

O taste and see how gra-cious the Lord is, bless-ed is the

O taste and see, . . . taste and
man that trust-eth in Him. O taste and see, and see, taste, . .

see, taste and see how gra-cious the Lord is, . . .
taste and see . . . and see how gra-cious the Lord is, bless-ed is the

CHORUS.
see, and see . . . how gra-cious the Lord is, man that trusteth in Him. O taste and see how gracious the

O taste and see how gracious the Lord is, blessed is the man that trusteth in Him, O taste and

taste and see, . . . taste and see, taste and see . . . how

see, and see, taste, . . . taste and see . . . how
taste and see, taste and see, taste . . . and see how

and see, taste and see, and see . . . how

gracious the Lord is, *f*

gra - cious the Lord is, bless - ed is the man that trusteth in

gracious the Lord is, *f*

p . . . fear the Lord, ye . . . that are His saints, for they .

Him. *p* O fear the Lord, ye that are . . . His saints, for they .

p O fear the Lord, . . . ye that are His saints, for

that fear Him,

they that fear Him, that fear Him lack no - thing.

they that fear Him, that fear Him lack no - thing.

BASSES. *f* but they who

The li - ons do lack, and suf - fer hun - ger : but they who

O TASTE AND SEE.

[No. 24.]

shall want no
seek the Lord, they who seek the Lord . . . shall want no
seek the Lord, they who seek the Lord, who seek the Lord . . . shall

manner of thing that is good, shall want no man-ner of thing that is
manner of thing . . . that is good, . . . shall want, . . .
thing . . . that is good, . . . no thing . . . that is
want no thing . . . that is good, . . . shall want, . . .

good,
good, shall want no manner of thing that is good, no manner of thing that is

The lions do lack, and suffer hun - ger, and suffer
mf good. the lions do lack, and suffer
the lions do lack, and suffer
mf

hun - ger, they who seek the
hun - ger, but they who seek the Lord, they who seek the
f
hun - ger, but they . . . who seek the Lord, they who seek the

Lord . . . shall want no manner of thing that is

Lord . . . shall want no manner of thing . . . that is

Lord, who seek the Lord, . . . shall want no thing . . .

good, shall want no manner of thing that is good,

. . . that is good, . . . shall want, . . . that is good, shall want no

good, . . . no thing . . . that is good, shall want no

. . . that is good, . . . shall want, . . .

O

manner of thing that is good, no manner of thing that is good.

taste and see, how gracious the Lord is,

p O taste and see, how gracious the Lord is,

p

Slower.

f blessed is the man . . . that trust - eth in Him.

p *Slower.*

25 Blessed is he that considereth the poor.

Psalm xli. 1.

Moderato.

H. P. MAIN.

mf

Blessed is he that con-sid-er-eth the poor, Blessed is

mf

This system contains the first two staves of music. The treble staff begins with a melodic line, and the bass staff provides a harmonic accompaniment. The lyrics 'Blessed is he that con-sid-er-eth the poor, Blessed is' are written below the staves.

he that con-sid-er-eth the poor: the Lord will de-liv-er him in

This system contains the next two staves of music. The lyrics 'he that con-sid-er-eth the poor: the Lord will de-liv-er him in' are written below the staves.

time of trouble, the Lord will de-liv-er him in time . . of

This system contains the next two staves of music. The lyrics 'time of trouble, the Lord will de-liv-er him in time . . of' are written below the staves.

trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in

This system contains the next two staves of music. The lyrics 'trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in' are written below the staves.

time . . of trou-ble, in time . . of . . trouble.

This system contains the final two staves of music. The lyrics 'time . . of trou-ble, in time . . of . . trouble.' are written below the staves.

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Psalm xli. 1.

C. STEGGALL.

Moderato. (♩ = 92.)

First system of the musical score. It consists of a treble and a bass staff in 4/2 time, with a key signature of one flat (B-flat). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The first staff begins with a *mf* dynamic. The lyrics 'Bless - ed be the man that con - sid - er - eth the' are written below the notes.

Second system of the musical score. It continues the melody and accompaniment. The lyrics 'poor . . . and . . . need - y, Bless - ed be the' are written below the notes. The second staff begins with a *mf* dynamic.

Third system of the musical score. The lyrics 'man that con - sid - er - eth the poor and need - y, the' are written below the notes. The second staff ends with a *f* dynamic marking above the word 'the'.

Fourth system of the musical score. The lyrics 'the Lord shall . . . de - liv - er' are written above the first staff. The second staff begins with a *f* dynamic. The lyrics 'the Lord shall de - liv - er him in . . . Lord shall de - liv - er him . . . in . . . the . . . time, . . . in . . . Lord shall . . . de - liv - er him in the ..' are written below the notes.

BLESSED BE THE MAN.

[No 26.

him in the time of trou - ble, the Lord shall de -

the time of trou - ble, the Lord shall de -
the time of trou - ble, the Lord shall . . .

time of trou - ble,

- liv - er him in the time of trou - ble.

- liv - er him in . . the time of trou - ble.
de - liv - er him . . . in . . trou - ble.

de - liv - er him in the time of trou - ble.

Bless - ed be the man *cres.*

Bless - ed be the man, that con - sid - er - eth the poor, that con -
Bless - ed be the man, Bless - ed be the man

- sid - er - eth the poor . . and need - . . y.

Like as the hart.

Psalm xlii. 1, 5.

Slowly. QUARTET, OR SEMI-CHORUS.

V. NOVELLO.

p

Like as the hart de - sir - eth the water brooks, so longeth my

p

so longeth my

CHORUS.

mf

soul af - ter Thee, .. O God. Like as the hart de -

mf

soul af - ter Thee, O God.

- sir - eth the water brooks, so longeth my soul af - ter Thee, O God.

so longeth my soul af - ter Thee, O God.

QUARTET, OR SEMI-CHORUS.

p

Why art thou so full of heaviness, so full . . . of

p

LIKE AS THE HART.

[No. 27.]

CHORUS.

heav-i-ness, O . . my soul, and why . . art thou so dis-

QUARTET, OR SEMI-CHORUS.

O put thy trust, thy trust in . . God,
- quieted with-in me? O put thy trust, thy trust . . in God,
O put thy trust, thy trust in . . God,

O put thy trust, thy trust in God, CHORUS.

O put thy trust, thy trust . . in God, O put thy trust, thy

trust in . . God, O put . . thy trust, thy trust . . in God.

Turn Thy face from my sins.

Psalm li. 9—11.

T. ATTWOOD.

Larghetto. SOPRANO SOLO.

Turn Thy face from my sins, . . . and put out

Larghetto. (♩ - 60.)

p

all my mis - deeds, . . . Make me a clean heart, O

God, . . . and re - new a right spir - it with - in me, re -

TURN THY FACE FROM MY SINS.

[No. 28.]

new, re - new, re - new, re - new a right

The first system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by a half note 'new', a quarter rest, a half note 're', a quarter rest, a half note 'new', a quarter rest, a half note 're', a quarter rest, a half note 'new', a quarter rest, a half note 're', a quarter rest, a half note 'new', a quarter rest, a half note 'a', a quarter rest, a half note 'right', and a quarter rest. The piano accompaniment consists of chords and single notes in the right and left hands.

spir - it with-in me, re - new a right spir - it with-in . . me.

The second system of the musical score. The vocal line continues with a half note 'spir', a quarter rest, a half note 'it', a quarter rest, a half note 'with-in', a quarter rest, a half note 'me', a quarter rest, a half note 're', a quarter rest, a half note 'new', a quarter rest, a half note 'a', a quarter rest, a half note 'right', a quarter rest, a half note 'spir', a quarter rest, a half note 'it', a quarter rest, a half note 'with-in', a quarter rest, a half note 'me', a quarter rest, and a final quarter rest. The piano accompaniment continues with chords and single notes.

CHORUS.

Turn Thy face from my sins, . . and put out all my mis - deeds,

The chorus section of the musical score. It begins with a piano (p) dynamic marking. The vocal line starts with a half note 'Turn', a quarter rest, a half note 'Thy', a quarter rest, a half note 'face', a quarter rest, a half note 'from', a quarter rest, a half note 'my', a quarter rest, a half note 'sins', a quarter rest, a half note 'and', a quarter rest, a half note 'put', a quarter rest, a half note 'out', a quarter rest, a half note 'all', a quarter rest, a half note 'my', a quarter rest, a half note 'mis -', a quarter rest, a half note 'deeds', a quarter rest, and a final quarter rest. The piano accompaniment continues with chords and single notes.

Make me a clean heart, O God, . . and re - new a right spir - it with .

The final system of the musical score. The vocal line begins with a half note 'Make', a quarter rest, a half note 'me', a quarter rest, a half note 'a', a quarter rest, a half note 'clean', a quarter rest, a half note 'heart', a quarter rest, a half note 'O', a quarter rest, a half note 'God', a quarter rest, a half note 'and', a quarter rest, a half note 're -', a quarter rest, a half note 'new', a quarter rest, a half note 'a', a quarter rest, a half note 'right', a quarter rest, a half note 'spir -', a quarter rest, a half note 'it', a quarter rest, a half note 'with', a quarter rest, and a final quarter rest. The piano accompaniment continues with chords and single notes.

TURN THY FACE FROM MY SINS.

re - new, re - new,

- in me, re - new, re - new, re - new a right spirit with-

re - new,

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The melody is primarily in the upper staff, with the lower staff providing harmonic support. The lyrics are placed below the staves, with hyphens indicating syllables that span across multiple notes.

- in . . me, re - new a right spir - it with-in . . me.

This system continues the musical piece with two staves. The notation and key signature remain consistent with the first system. The lyrics continue across the staves, with a double bar line appearing after the word 'me' at the end of the system.

SOPRANO SOLO.

Cast me not a - way, . . a - way from Thy presence, and

This section is marked 'SOPRANO SOLO.' and features a single melodic line on a treble clef staff. The key signature is three sharps. The lyrics are written below the staff. A grand staff (treble and bass clefs) is shown below the solo line, but it contains no notes, likely indicating a piano accompaniment that is not written out in this version.

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

This is the final system of the piece, consisting of two staves. The key signature remains three sharps. The lyrics conclude the phrase 'take not Thy Holy Spirit from me, and take not Thy Holy Spirit from me'. The notation includes various musical symbols such as notes, rests, and bar lines.

TURN THY FACE FROM MY SINS.

[No. 23.]

Spir - it . . from me, Thy Ho - ly Spir - it . . from . . me.

This system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line begins with a half note G#4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

CHORUS.

mp
Cast me not a - way, . . a - way from Thy presence; and

mp

The chorus begins with a mezzo-piano (*mp*) dynamic. The vocal line continues with a half note D5, a quarter note E5, a half note F#5, and a quarter note G5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

The second system of the chorus continues the vocal and piano parts. The vocal line starts with a half note A4, a quarter note B4, a half note C5, and a quarter note D5. The piano accompaniment maintains the harmonic structure established in the previous system.

p
Spir - it from me, Thy Ho - ly Spir - it from . . me.

p

The final system of the chorus concludes with a piano (*p*) dynamic. The vocal line begins with a half note E5, a quarter note F#5, a half note G5, and a quarter note A5. The piano accompaniment provides a final harmonic resolution.

Turn Thy face from my sins.

Psalm li. 9—11.

A. S. SULLIVAN.

Andante espressivo.

The first system of the musical score is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a half rest in the treble and a half note in the bass, followed by a series of chords and single notes. A dynamic marking of *p* (piano) is placed above the first measure.

The second system of the musical score includes a vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on a grand staff. The lyrics "Turn Thy face from my sins, and put out all my misdeeds." are written below the vocal line. The music is marked with a dynamic of *p* (piano) at the beginning of the vocal line.

The third system of the musical score includes a vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on a grand staff. The lyrics "Make me a clean heart, O God, and re - new a right spir - it with -" are written below the vocal line. The music is marked with a dynamic of *cres.* (crescendo) at the beginning of the vocal line, and a dynamic of *mf* (mezzo-forte) is placed above the final measure of the vocal line.

TURN THY FACE FROM MY SINS.

[No. 29.]

dim. Cast me not a-way, cast me
p
dim. in . . me. Cast me not a-way, Cast . . me not a-way, . .
p
dim. cast me not a-way, cast me not a-way,
p
dim.

not a-way, . . cast me not . . . a-way from Thy pres -
cast . . me not a-way . . . from Thy pres -
cast . . . me not a-way from Thy pres -
Cast me not a-way from . . . Thy pres -

- ence; SOPRANOS ONLY.
- ence; and take not Thy Ho - ly Spir - it . . from . . .
- ence;
- ence;
- ence

me, and take not Thy Ho - ly Spir - it from me.

Turn Thy face from my sins, and put out all my misdeeds. Make me a

clean heart, O God, and re - new a right spir - it with -

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment, with dynamic markings *p*, *cres.*, and *f*. The third system has a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

TURN THY FACE FROM MY SINS.

[No. 29.]

in me. Cast me not a-way from Thy pres-

and take not Thy
ence, and take not Thy Ho - ly Spir - it . . . from me, . . .
and take not Thy
and take not Thy

Ho - ly Spir - it from me, *pp*

from me, Thy Ho - ly Spir - it from me.

Ho - ly Spir - it from me, *pp*

(60)

30 Create in me a clean heart, O God.

Psalm li. 10—13.

E. PROT. T.

Andante

Cre - ate in me a clean heart, O God: and re - new a right

cres.

spir - it with - in . . . me. Cast me not a - way from Thy presence: and

cres.

pp

take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit

dim. *pp*

mf

from me. Re - store un - to me the joy of Thy sal -

mf

vation; and up - hold me, and up - hold me with Thy free spirit, and up -

Andantino.
hold me with Thy free spirit. Then will I teach transgressors Thy

ways; and sinners shall be con-verted, and sinners shall be converted, con-

verted unto Thee. Then will I teach transgressors Thy ways; and

sin - ners shall be con-vert - ed, con-vert - ed un - to Thee.

31 The sacrifices of God are a broken spirit.

Psalm li. 17.

J. B. CALKIN.

Andantino. (♩ = 88.)

p

The sac - ri - fi - ces of God are a broken spir - it: a

p

broken heart, and a contrite heart, O God, Thou wilt not des - pise, Thou

brok - en and a contrite heart Thou wilt . . . not des - pise, Thou

Thou wilt . . . not des - pise, Thou

. . . wilt not des - pise.

. . . . wilt not des - pise. The.. sac - ri - fi - ces of

wilt not des - pise.

Gt. p

Ped.

a broken heart, and a contrite heart, O

God are a broken spir - it, a brok - en and a contrite heart, O

Sw.

Without Ped.

Ped.

God, Thou wilt not des - pise, Thou wilt not, Thou wilt not des - pise.
rall. e dim.

God, O . . God, . . Thou wilt . . not, Thou wilt not des - pise.

O God, Thou wilt not des - pise, . . Thou wilt not des - pise.
rall. e dim.

rall. e dim.

Cast thy burden on the Lord.

Psalm lv. 22.

W. B. BRADBURY.

Poco adagio.

Cast thy

Cast thy burden on the Lord, cast thy burden on the Lord, thy

Cast thy burden on the Lord,

Detailed description: This system contains the first two lines of the musical score. The top staff is in treble clef with a 4/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with a sharp sign (#) on the third measure. The bottom staff is in bass clef and provides a harmonic accompaniment. The lyrics are written below the staves.

bur - den on the Lord, cast thy bur - den on the Lord, and

Detailed description: This system contains the third and fourth lines of the musical score. The top staff continues the melodic line, marked with a crescendo (*cres.*) and a piano (*p*) dynamic. The bottom staff continues the harmonic accompaniment, also marked with a crescendo (*cres.*) and a piano (*p*) dynamic. The lyrics are written below the staves.

He shall sus - tain thee, and strengthen thee, and com - fort thee,

Detailed description: This system contains the fifth and sixth lines of the musical score. The top staff features a crescendo (*cres.*) leading into a forte (*f*) dynamic. The bottom staff continues the harmonic accompaniment, also marked with a crescendo (*cres.*) and a forte (*f*) dynamic. The lyrics are written below the staves.

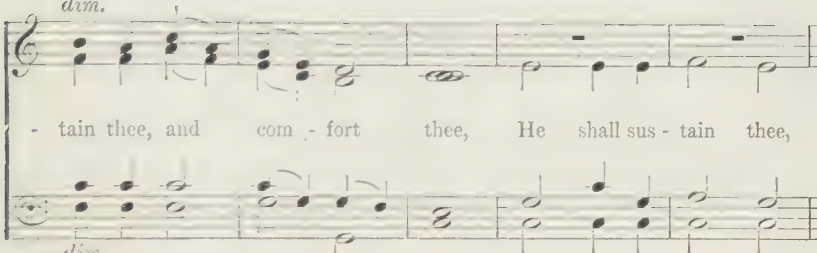
He shall sus - tain thee, and com - fort thee, He shall sus -

Detailed description: This system contains the seventh and eighth lines of the musical score. The top staff is marked with mezzo-forte (*mf*) and a decrescendo (*dim.*) dynamic. The bottom staff continues the harmonic accompaniment, also marked with mezzo-forte (*mf*) and a decrescendo (*dim.*) dynamic. The lyrics are written below the staves.

CAST THY BURDEN ON THE LORD.

[No. 32.]

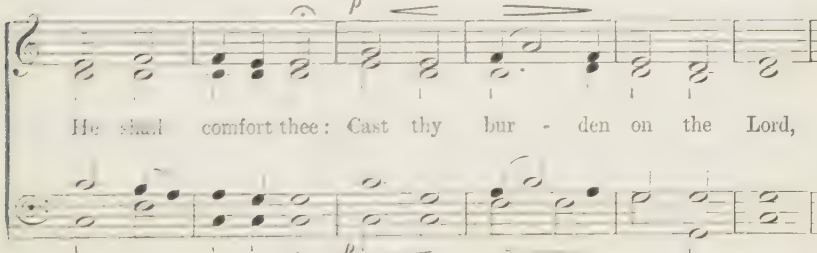
dim.



- tain thee, and com - fort thee, He shall sus - tain thee,

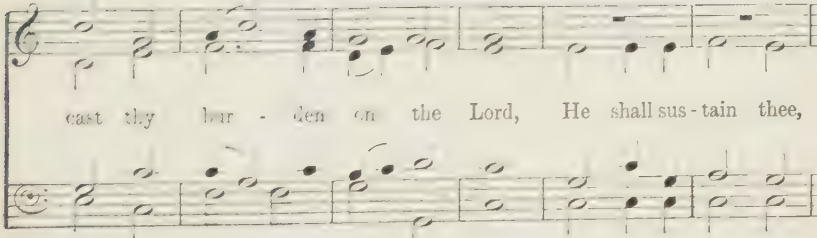
dim.

p

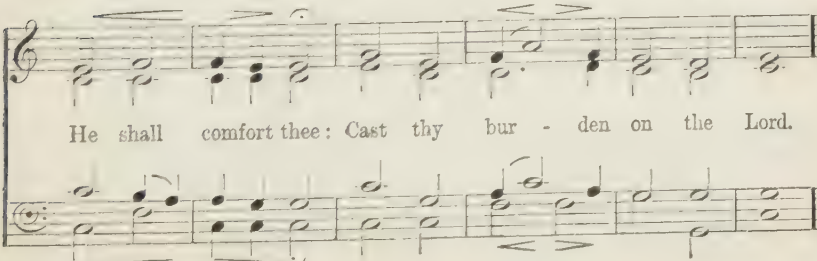


He shall comfort thee: Cast thy bur - den on the Lord,

p



cast thy bur - den on the Lord, He shall sus - tain thee,



He shall comfort thee: Cast thy bur - den on the Lord.

Cast thy burden upon the Lord.

Psalms lv. 22; xvi. 8; cviii. 4; xxv. 3.

MENDELSSOHN.

From the oratorio of "Elijah."

Adagio. (♩ = 52.)

pp Cast thy bur - den up - on the Lord,

pp *pp sempre legato.*

and He shall sus - tain . . thee; He nev - er will suf - fer the

cres.

He is at thy right hand.

p right - eous to fall. He . . is at thy right hand. Thy

He is at thy right hand.

pp

CAST THY BURDEN UPON THE LORD.

[No. 33.]

mer - cy, Lord, is great, and far a - bove the

heavens. Let none be made a - sha - med that

wait up - on Thee.

(77)

34 Praise waiteth for Thee, O God, in Sion.

Psalm lxx. 1, 11, 13 ; lxxi. 8.

J. Goss.

Allegro.

f

Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the

vow, shall the vow be per-formed. Thou crownest the year with Thy

goodness, Thou crownest the year with Thy goodness ; and Thy paths drop

fatness, Thy paths drop fatness. The pastures are cloth-ed with

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flocks; the valleys al - so are cover'd o - ver with corn; they

shout for joy, . . . they al - so sing, they

Quicker.
shout for joy, they al - so sing. O bless our God, ye

peo - ple, and make the voice of His praise to be heard: bless our

God, bless our God, and make the voice of His praise to be heard.

35 Praise waiteth for Thee, O God, in Sion.

Psalm lxxv. 1, 2.

C. DARTON.

Moderato. (♩ = 120.)

mf

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

mf

vow be perform'd, praise waiteth for Thee, O God, in Si-on,

and un-to Thee . . . shall the vow,

and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.

and un-to Thee, . . to Thee shall the vow,

and un-to Thee . . . shall the vow,

ALL VOICES IN UNISON.

Slower.

p

O Thou that hear-est prayer, . . O Thou that hear-est

mf

HARMONY.

mf

prayer, . . un-to Thee, . . un-to Thee . . shall all flesh

mf

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.

PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 35.

cres.

come, . . un-to Thee, . . un-to Thee . . shall all flesh

cres.

rall.

come, . . un-to Thee shall all flesh . . come. . .

rall.

Tempo primo.

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

vow be perform'd, praise waiteth for Thee, O God, in Sion,

rall.

and un-to Thee . . . shall the vow,

and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.

and un-to Thee . . . shall the vow,

rall.

Psalm lxx. 2.

T. HASTINGS.

Moderato.

mf

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

mf

Thee, unto Thee shall all flesh come; unto Thee, unto Thee shall all flesh come.

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee shall all flesh come. O Thou that hearest prayer, unto Thee, . . . unto

Thee shall all flesh come, unto Thee shall all . . . flesh . . . come.

Psalm lxxvii.

(DEUS MISEREATUR.)

E. BUNNETT.

Softly and slowly. (♩ = 66.)

Sw. p

ALL VOICES IN UNISON.

pp God be mer - ci - ful unto us, and bless us; and show us the

p light of His countenance, and be merciful un - to . . us.

HARMONY.
Con moto.

mf That Thy way may be known upon earth, Thy sav - ing health a -

Con moto.

Ch. mf

First system of the musical score. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "mong all nations. Let the people praise Thee, praise Thee, O". The piano accompaniment consists of chords and moving lines in both hands. A forte dynamic marking (*ff*) is present at the beginning of the piano part.

- mong all nations. Let the people praise Thee, praise Thee, O

ff *Gt.*

Second system of the musical score. The vocal line continues with the lyrics "God : yea, let all the . . peo - ple . . praise Thee.". The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same as the first system.

God : yea, let all the . . peo - ple . . praise Thee.

Third system of the musical score. The vocal line continues with the lyrics "O . . let the na - tions re - joice and be glad : for Thou shalt". The piano accompaniment continues with chords and moving lines. A mezzo-forte dynamic marking (*Sw.*) is present at the beginning of the piano part.

O . . let the na - tions re - joice and be glad : for Thou shalt

Sw.

judge, shalt judge the folk . . . righteously, and gov - ern the

na - tions up - on . . . earth. Let the people praise Thee, praise Thee, O

God ; yea, let all . . . the . . . peo - ple . . . praise Thee.

mf Then shall the earth bring forth . . her in - crease ; and

mf

Ch.

God, even our own . . God, shall give us His bless - ing.

Slowly. *pp* God shall bless us, . . God shall bless us ; and all . . the . .

pp *cres.*

Without Organ. *cres.*

dim. *pp* ends of the world shall fear, . . shall fear . . Him.

dim. *pp*

GOD BE MERCIFUL UNTO US.

[No. 37.]

a tempo.

Glory be to the Father, and to . . . the Son, and to . . . the

Organ.

Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ev - er

shall be; . . . world without end. . . . A - - men.

rall.

rall.

rall.

Psalm lxvii.

(DEUS MISEREATUR.)

F. TOZER.

Moderato. (♩ = 88.)

mf God be mer - ci - ful un - to us, and bless us, and shew us the

mf

light of His coun - te - nance, and be mer - ci - ful, be

p *pp* *rall.*

Quicker. (♩ = 116.) *mf*

mer - ci - ful un - to us. That Thy way may be known up -

mf

- on . . . earth, Thy sa - ving health a - mong all . . . na . .

mf *rall.*

a tempo. *f*

- tions. Let the people praise Thee, O God; yea, let all the people

f

a tempo.

GOD BE MERCIFUL UNTO US.

[No. 38.]

praise Thee, O let the nations rejoice and be glad, for Thou shalt

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

judge the folk righteous-ly, . . . and govern the nations up-on earth. Let the

This system contains the next two staves of the musical score. The vocal melody continues with the lyrics, and the piano accompaniment provides harmonic support. The notation includes various musical symbols such as notes, rests, and bar lines.

peo-ple praise Thee, O God; . . . yea, let all the peo-ple praise Thee.

rall.

rall.

rall.

This system contains the final two staves of the musical score. The vocal melody concludes with the lyrics, and the piano accompaniment features a *rall.* (rallentando) marking. The system ends with a double bar line.

Moderato. ($\text{♩} = 100.$)

mf

Then shall the earth bring forth her in - crease: and God, even our

mf

own God, shall give us His bless - ing. . . God shall bless us; and

all the ends of the world . . shall fear Him, shall fear Him.

Allegro.

f

Glo - ry be to the Fa - ther, and to the Son, . . and to the

f

Glo - ry be to the Fa - ther, and to the Son, and to the

Allegro. ($\text{♩} = 116.$)

f

Glo - ry be to the Fa - ther, and to the Son, and to the

Ho - ly Ghost ;

As it was in the be -

Ho - ly Ghost ; As it was in the be - gin - ning, is

- gin - ning, is now, and ev - er shall be, is now, and ev - er

now, and ev - er shall be, is now, and ev - er shall be : world with -

shall be : world with - out . . . end. A - men.

- out end, world with - out end. A - men.

39 Let the people praise Thee, O God.

Psalm lxvii. 5—7.

T. HASTINGS.

Allegro.

f

Let the people praise Thee, O . . God ; let the people

praise Thee, O . . God ; let the people praise Thee, let the people

praise Thee, let all, let all the peo - ple praise Thee.

mf

Then shall the earth yield her increase, then shall the earth yield her

mf

increase; and God, e-ven our own 'God, shall bless . . us.

God shall bless . . . us.

God shall bless us, God shall bless . . us; and

all the ends of the earth shall fear, shall fear . . Him,

all the ends of the earth shall fear, shall fear . . Him.

Thou shalt guide me.

Psalm lxxiii. 24—26.

J. BARNBY.

Moderato.

p *cres.*

Thou shalt guide me, shalt guide me with Thy coun - sel, Thou shalt

p *cres.*

dim. *p*

guide me with Thy coun - sel, . . Thou shalt guide me, shalt

dim. *p*

guide me with Thy coun - sel, shalt guide me, guide me,

cres.

guide me with Thy coun - sel, and af - terward re - ceive me to

cres.

dim.

glo - ry, and af - terward re - ceive me to glo - ry.

dim.

THOU SHALT GUIDE ME.

[No. 40.]

ALL VOICES IN UNISON.

Whom have I in heav'n but Thee, whom have I in heav'n but

mf *p* *mf* *p*

The first system of the musical score for 'Thou Shalt Guide Me.' It features a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, then mezzo-forte (*mf*), and ends with piano (*p*). The piano accompaniment starts with mezzo-forte (*mf*), then piano (*p*), mezzo-forte (*mf*), and ends with piano (*p*). The key signature has two flats, and the time signature is common time.

Thee? and there is none up-on earth, none up-on

cres. *cres.*

The second system of the musical score. The vocal line continues with a crescendo (*cres.*) leading into the next system. The piano accompaniment also features a crescendo (*cres.*) in the middle of the system.

earth that I de-sire be-side Thee, none up-on

dim. *p* *p*

The third system of the musical score. The vocal line starts with a diminuendo (*dim.*) and then piano (*p*) dynamics. The piano accompaniment follows with a diminuendo (*dim.*) and piano (*p*) dynamics.

earth, none up-on earth, there is none I de-

cres. *mf* *dim.*

The fourth system of the musical score. The vocal line includes a crescendo (*cres.*), mezzo-forte (*mf*), and diminuendo (*dim.*) markings. The piano accompaniment also features a crescendo (*cres.*), mezzo-forte (*mf*), and diminuendo (*dim.*) markings.

THOU SHALT GUIDE ME.

SOPRANOS & ALTOS. BASSES & TENORS. SOPRANOS & ALTOS. *dim.*

- sire beside Thee, none, none, none beside Thee. . .

dim.

FULL. *cres.*

Thou shalt guide me, shalt guidemewithThy counsel, and af-terward re -

p *cres.*

shalt guide me, . . .

cres. *dim.* *p*

- ceive me to glo - ry, and afterward re-ceive me to glo - ry.

cres. *dim.* *p*

. . . shalt guide me,

SOPRANOS & ALTOS. *cres.*

p My flesh and my heart faileth, my flesh and my heart faileth :

Sw. p *cres.*

THOU SHALT GUIDE ME.

[No. 40.]

FULL.

but God is the strength of my heart, and my portion for ev - er.

SOPRANOS.

My flesh and my heart faileth, my flesh and my heart faileth:

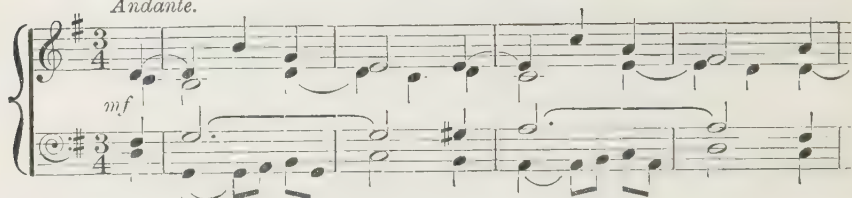
FULL.

but God is the strength of my heart, and my portion for

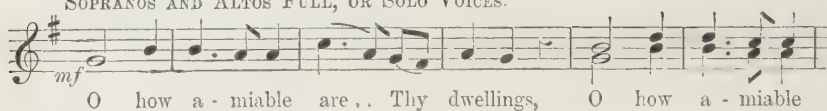
ev - er, . . my por - tion for ev - er, for ev - er.

Psalm lxxxiv. 1-4.

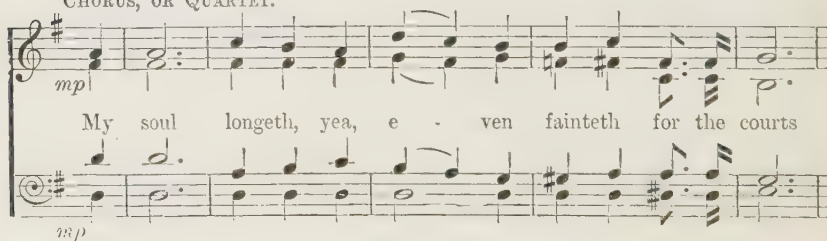
C. SIMPER.

Andante.

SOPRANOS AND ALTOS FULL, OR SOLO VOICES.



CHORUS, OR QUARTET.



O HOW AMIABLE ARE THY DWELLINGS.

[No. 41

First system of the musical score. The vocal line (treble clef) begins with the lyrics "liv - ing God. . .". The piano accompaniment (bass clef) provides harmonic support. A dynamic marking of *p* (piano) is present.

Second system of the musical score. The vocal line continues with "a - miable, O . . how a - miable are . . Thy dwellings, Thou". The piano accompaniment continues. Dynamic markings include *mf* (mezzo-forte) and *cres.* (crescendo).

Third system of the musical score. The vocal line continues with "Lord of hosts, . . Thou Lord . . of hosts. . .". The piano accompaniment continues. Dynamic markings include *f* (forte) and *cres.* (crescendo).

ALL THE SOPRANOS, OR SOPRANO SOLO.

Fourth system of the musical score. The vocal line begins with the lyrics "Yea, the sparrow hath found an house, and the swallow a nest for her -". The piano accompaniment continues. Dynamic markings include *dolce.* (dolce) and *mf* (mezzo-forte).

Fifth system of the musical score. The vocal line continues with "self, . . where she may lay her young, . . where she may". The piano accompaniment continues. A dynamic marking of *p* (piano) is present.

mf

lay her young, . . e - ven Thine al - tars, O

mf

cres.

Lord of hosts, e - ven Thine al - tars, O Lord of

cres.

f>

hosts, my King and my God, . . my King

f>

rall.

and my God. . .

rall. *a tempo.* *rall.*

mf

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.

Allegro moderato.

f

Blessed are they that dwell in Thy house, blessed are they that

dwell in Thy house, blessed are they, blessed are they, blessed are

mf SOPRANOS AND TENORS.

they... that dwell in Thy house: they will be al - way prais - ing Thee,

mf

FULL.

they will be al - way praising Thee, praising Thee, praising Thee,

f *ff*

they will be al - way prais - ing Thee. . . A - men.

Psalm lxxxvi. 1, 6, 11, 12.

A. E. GRELL.

Slowly.

Bow down Thine ear, bow down Thine ear, O Lord, hear me,

p

bow down Thine ear, O Lord, hear me, O Lord, hear me; for

I am poor, am poor and need - y, am poor and need - y. Give

ear, O Lord, un - to my prayer; and at - tend to the voice of my

sup - pli - ca - tions. Teach me Thy way, O Lord; I will walk in Thy

truth; u - nite my heart, u - nite my heart to fear Thy name.

Faster.

f

I will praise Thee, O Lord my God, with all my heart:

and I will glo - ri - fy Thy name, will glo - ri - fy Thy name for

for ev - - - er - - - more. A - men.

ev - er - more, for ev - er, ev - er - more. A - men.

for ev - er - more, A - men.

43 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTCH.
Arranged by J. GOSS.

Andante. (♩ = 62.)

The first system of musical notation is in 3/4 time, marked *Andante* with a tempo of 62 beats per minute. It features a treble and bass staff. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of a steady eighth-note pattern in the bass. Dynamics include *pp* (pianissimo), *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

So, *pp* *cres.* *dim.* Com - fort, O

The second system continues the melody and accompaniment. The melody includes a half note G4, a quarter note A4, and a half note B4. The accompaniment remains consistent. Dynamics include *p* (piano).

the soul of Thy ser - vant,
Lord, the soul of . . . Thy ser - vant, for un - to

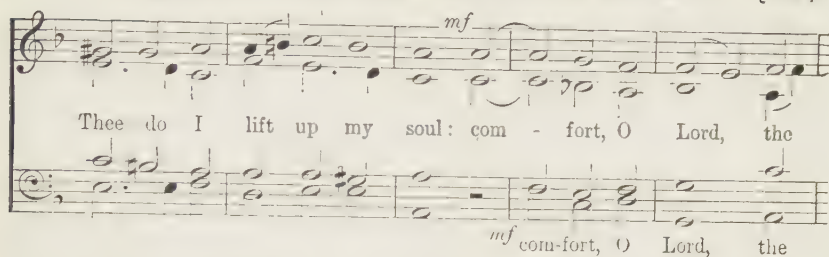
The third system continues the melody and accompaniment. The melody includes a half note G4, a quarter note A4, and a half note B4. The accompaniment remains consistent. Dynamics include *p* (piano).

com - fort, O . . .
Thee do I lift up my soul: com - fort, O
com - fort, O

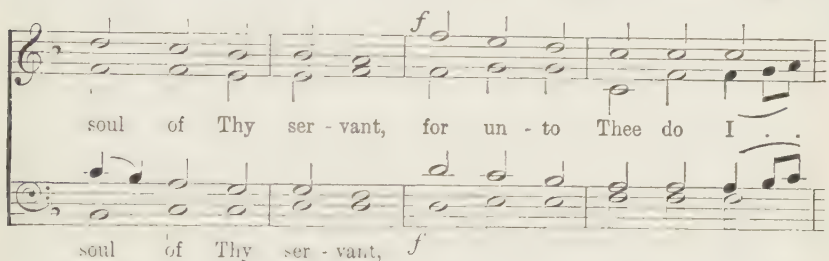
The fourth system continues the melody and accompaniment. The melody includes a half note G4, a quarter note A4, and a half note B4. The accompaniment remains consistent. Dynamics include *p* (piano).

Lord, the soul . . . of Thy ser - vant.
Lord, the soul of . . . Thy ser - vant, for un - to
Lord, the soul . . . of Thy ser - vant,

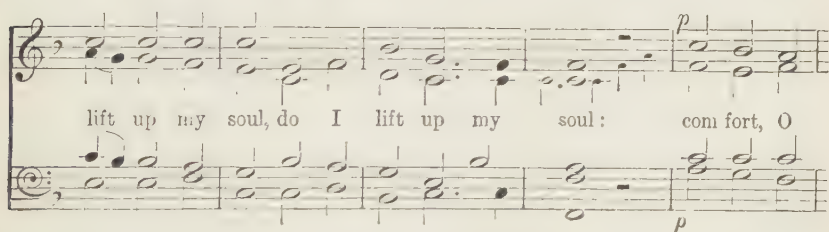
COMFORT, O LORD, THE SOUL OF THY SERVANT. [No. 43.]



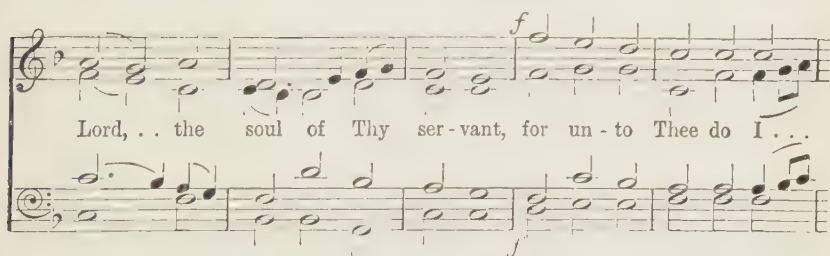
mf
Thee do I lift up my soul: com - fort, O Lord, the
mf com-fort, O Lord, the



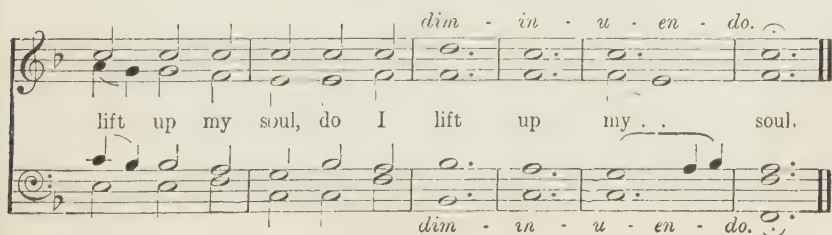
f
soul of Thy ser - vant, for un - to Thee do I
soul of Thy ser - vant, *f*



p
lift up my soul, do I lift up my soul: com fort, O
p



f
Lord, . . the soul of Thy ser - vant, for un - to Thee do I . . .
f



dim - in - u - en - do.
lift up my soul, do I lift up my . . . soul.
dim - in - u - en - do.

Psalm xci. 1, 4.

W. GRIFFITH.

Andante sostenuto ($\text{♩} = 69$). *mp* *poco rall.*

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a half note chord of B-flat and D, followed by a series of eighth and sixteenth notes. The left staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The tempo is marked 'Andante sostenuto' with a quarter note equal to 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano) and 'poco rall.' (poco rallentando).

mf a tempo.

Who - so dwell - eth under the de - fence, under the defence of the

The first vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a half note chord of B-flat and D, followed by a series of eighth and sixteenth notes. The tempo is marked 'a tempo' and the dynamics are marked 'mf' (mezzo-forte).

mf

Who - so dwell - eth under the defence, under the de - fence of the

The second vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a half note chord of B-flat and D, followed by a series of eighth and sixteenth notes. The dynamics are marked 'mf' (mezzo-forte).

mf

Who - so dwell - eth under the de - fence, under the de - fence of the

The third vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a half note chord of B-flat and D, followed by a series of eighth and sixteenth notes. The dynamics are marked 'mf' (mezzo-forte).

mf

Who - so dwell - eth under the defence, under the defence of the

The fourth vocal line is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a half note chord of B-flat and D, followed by a series of eighth and sixteenth notes. The dynamics are marked 'mf' (mezzo-forte).

a tempo. *mf*

The piano accompaniment for the final line of the hymn consists of two staves. The right staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a half note chord of B-flat and D, followed by a series of eighth and sixteenth notes. The left staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The tempo is marked 'a tempo' and the dynamics are marked 'mf' (mezzo-forte).

By permission of Messrs. James Broadbent and Son, Ltd., Leeds.

most High, shall a-bide under the shadow of the Al-might-y,

most High,

most High, shall abide under the shadow

most High, shall a -

mp *mf*

Without Ped. Ped.

Detailed description: This system contains the first five staves of the musical score. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in 3/4 time with a key signature of two flats. The lyrics are: 'most High, shall a-bide under the shadow of the Al-might-y,' 'most High,' 'most High, shall abide under the shadow', and 'most High, shall a -'. The fifth staff is a piano accompaniment in 3/4 time with a key signature of two flats, starting with a mezzo-piano (*mp*) dynamic and ending with a mezzo-forte (*mf*) dynamic. It includes performance markings 'Without Ped.' and 'Ped.'.

shall a - bide, . . . shall a - bide, . . . shall abide under the

shall abide under the shadow, the shadow of the Al -

of the Almighty - y, shall . . . a - bide un -

- bide under the shadow of the Al-might - y, the shad - ow of

cres. *cres.* *cres.* *cres.* *cres.*

Detailed description: This system contains the next five staves of the musical score. The vocal parts continue with the lyrics: 'shall a - bide, . . . shall a - bide, . . . shall abide under the', 'shall abide under the shadow, the shadow of the Al -', 'of the Almighty - y, shall . . . a - bide un -', and '- bide under the shadow of the Al-might - y, the shad - ow of'. The piano accompaniment features several crescendo markings (*cres.*) across the staves.

dim.
 shad - ow of the Al - might - - - y.
dim.
 - might - y, the Al - might - - - y.
dim.
 - - der the shad - ow of the Al-might - y.
dim.
 the Al - might - - - - - y.

mp
 He shall defend thee under His wings, His faithfulness and truth shall
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend thee under His wings, His faith - ful -

be thy shield and buck - ler, His faithfulness and truth shall
 faith - ful - ness and truth shall be thy
 faith - ful - ness and truth shall be thy
 - ness and truth shall be thy .. shield and

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G minor, 3/4 time. The fifth staff is the piano accompaniment. The lyrics are: "be thy shield and buck - ler, His faithfulness and truth shall faith - ful - ness and truth shall be thy faith - ful - ness and truth shall be thy - ness and truth shall be thy .. shield and".

cres. *rall. e dim. mf a tempo.*

be thy shield and buck - ler. Who - so dwell - eth under the de - fence,
rall. e dim. mf a tempo.

shield and buck - ler. Who - so dwelleth under the defence,
rall. e dim. mf a tempo.

shield and buck - ler. Who - so dwelleth under the de - fence,
rall. e dim. mf a tempo.

buck - - ler. Who - so dwelleth under the defence,

cres. *rall. e dim. mf a tempo.*

cres.

under the defence of the most High, shall a-bide under the shadow, a -

cres.

under the defence of the most .. High, shall a-bide .. un - der the

cres.

under the defence of the most .. High, shall a-bide .. un - der the

cres.

under the defence of the most High, shall a-bide .. un - der the

rall. *Lento.* *p dim.* *pp*

- bide un - der the shad - ow . . of the Al - might - - y.

rall. *p dim.* *pp*

shad - ow . . of the Al - might - - y.

rall. *p dim.* *pp*

shad - ow . . of the Al - might - - y.

rall. *p dim.* *pp*

shad - ow, the shad - ow . . of the Al - might - - y.

Lento. *rall.* *p* *pp*

Come, let us worship.

Psalm xcv. 6, 7.

R. HORNER.

Not too quickly.

mf

O come, let us wor - ship, let us wor-ship and bow

mf

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 4/4 time. The key signature has one flat (B-flat). The music begins with a mezzo-forte (*mf*) dynamic. The lyrics are written below the staves.

down, . . let us kneel be - fore the . . Lord our Mak -

This system contains the next two staves of music. The lyrics continue below the staves.

p *f*

- er. For He is our God, for He is our

p *f*

This system contains the next two staves of music. The lyrics continue below the staves. Dynamics *p* and *f* are marked above the staves, and *p* and *f* are marked below the staves.

God ; and we are the peo - ple, the peo - ple of His

This system contains the final two staves of music on this page. The lyrics continue below the staves.

pas - ture, and the sheep of His hand, and the sheep of His

This system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 4/4 time. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The lyrics are written below the staves.

hand. O come, O come, let us wor - ship and bow

This system continues the melody. The upper staff has a *mf* (mezzo-forte) dynamic marking above the first measure. The lower staff has a *mf* marking below the first measure. The lyrics are written below the staves.

down, O come, let us wor - ship, O come, let us

This system continues the melody. The upper staff has a *f* (forte) dynamic marking above the first measure and a *p* (piano) marking above the fifth measure. The lower staff has a *f* marking below the first measure and a *p* marking below the fifth measure. The lyrics are written below the staves.

kneel. O come, let us kneel be - fore the Lord our Mak - er.

This system concludes the piece. The upper staff has a *rall. e dim.* (rallentando e diminuendo) marking above the last two measures, followed by a *pp* (pianissimo) marking. The lower staff also has a *rall. e dim.* marking below the last two measures, followed by a *pp* marking. The lyrics are written below the staves.

46 Honour and majesty are before Him.

Psalms xvi. 6.

Quickly.

M. GREENE.

f

Honour and maj-es-ty are be - fore Him, honour and maj-es-ty

strength and

are be - fore Him: strength and beau - ty, strength and beauty are

strength and beau - ty, beauty are

beau - ty are in His sanc - tu - a - ry.

in . . His sanc - tu - a - ry. Honour and maj-es-ty are be -

in . . His . . sanctu - a - ry.

in His sanc - tu - a - ry.

strength and beauty are in . . His sanctu - a - ry,

- fore Him: strength and beau - ty, beau - ty are in . . His sanc - tu - a - ry,

strength and

strength and beau - ty,

strength and beauty are in . . His sanctu - a - ry.

strength and beau - ty, beauty are in . . His sanc - tu - a - ry. A - men.

strength and

strength and beau - ty,

☉ worship the Lord.

Psalm xcvi. 9, 10.

T. SMITH.

Moderato.

mf *cres.*

O worship the Lord in the beau - ty of ho - liness, wor - ship the

mf *cres.*

dim.

Lord in the beauty of ho - liness : let the whole earth,

dim.

let the whole earth,

f *rall.*

let the whole earth, let the whole earth stand in awe of Him.

f *p* *rall.*

a tempo. *cres.*

Worship the Lord in the beau - ty of ho - liness, worship the Lord,

p a tempo. *cres.*

O WORSHIP THE LORD.

[No. 47.]

First system of musical notation. Treble and bass staves in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. Dynamics: *f* (forte) and *dim.* (diminuendo). Lyrics: worship the Lord, worship the Lord in the beauty of ho - liness :

Second system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *dim.* (diminuendo). Lyrics: let the whole earth, let the whole earth, let the whole earth, . . . let the whole earth, . . .

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte), *rall.* (rallentando), *p* (piano), *p rall.* (piano rallentando). Lyrics: let the whole earth, let the whole earth stand in awe of Him.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f* (forte). Marking: *Quicker.* (faster). Lyrics: Tell it Tell it out among the heathen, Tell it out among the heathen, out among the heathen,

Fifth system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo). Lyrics: out among the heathen, tell it out, tell it out among the

O WORSHIP THE LORD.

heathen, that the Lord, the Lord is King, tell it out, tell it out among the

heathen, tell it out among the heathen, that the

tell it out,

Lord, the Lord is King, tell it out, tell it out, tell it

Lord, the Lord is King, tell it out, tell it out, tell it

out, tell it out among the heathen that the Lord, the Lord is

King, tell it out among the heathen that the Lord is King.

King, tell it out among the heathen that the Lord is King.

⦿ worship the Lord.

Psalms xcvi 9; lxxviii. 4.

G. J. ELVEY.

Moderato. (♩ = 80.)

p wor - ship,
O worship the Lord in the beauty of ho - liness, O worship, wor -
wor - ship the

p O worship,

ship the Lord in the beau - ty of holiness: let the whole earth stand in
Lord
wor - ship the Lord *f*

awe, in awe of Him, let the whole earth stand in awe, in awe of Him. O
in awe of Him.

O . . . worship the Lord,
wor - ship, worship the Lord, O worship the Lord in the beauty of
O . . . worship the Lord,

f holiness: let the whole earth stand in awe, in awe of Him, stand in
p

awe of Him, let the whole earth stand in awe, stand in awe of

Him, let the whole earth stand in awe, in awe of Him. . .

(♩ = 84.)
O sing un-to God, sing praises to His name, and re-joyce, re -

and re-joyce, and re -
sing . . unto
- joyce be - fore Him. O sing unto God, O sing unto God, sing, sing, sing..

- joyce be - fore Him, O sing unto God, sing, sing,
God, sing . . unto God, sing . . unto God,
sing unto God, sing unto God, unto God, sing praises to His
sing, sing unto God, sing unto God,

O WORSHIP THE LORD.

[No. 48.]

and re - joi - ce, . . . re - joi - ce, . . . re -

name, . . . and re - joi - ce, . . . and re - joi - ce, re -

- joi - ce, re - joi - ce, . . . re - joi - ce, re - joi - ce, . . .

- joi - ce, re - joi - ce, and re - joi - ce, re - joi - ce, re - joi - ce, re -

re - joi - ce, re - joi - ce, re -

and re - joi - ce, . . . re - joi - ce, re - joi - ce, re -

. . . re - joi - ce, re - joi - ce, re - joi - ce, . . . and re - joi - ce, sing, . . . and re -

- joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, sing,

- joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, . . . re - joi - ce, sing,

- joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, and . . . re - joi - ce, sing, . . .

- joi - ce, and re - joi - ce be - fore Him,

sing, and re - joi - ce be - fore . . . Him, O sing unto God, sing praises to His

name, and re - joi - ce, re - joi - ce be - fore Him, re - joi - ce be - fore . . . Him. . .

O be joyful in the Lord.

Psalm c.

(JUBILATE DEO.)

S. S. WESLEY.

(C = 108.)

O be joyful in the Lord, ^{all} all ye lands: serve the Lord with

Be ye sure that the gladness, and come before His presence . . with a song. Be ye sure that the

Lord He . . is God:

Lord He is God: it is He that hath made us, and not we our -

- selves; we are His . . people, and the sheep of His pas - ture. O go your

way in - to His gates with thanksgiv - ing, and in - to His courts with

O BE JOYFUL IN THE LORD.

[No. 49.]

praise: be thankful un-to Him, and speak good of His name. For the Lord is

p

mp *cres.*

gracious, His mer-cy is ev - er - last - ing: and His truth en - dureth from

mp *cres.*

f

gen - er - a - tion to gen - er - a - tion. Glory be to the Father,

f

and to the Son, and to the Ho - ly Ghost; As it was in the be -

is now, and ever shall be: world with-out end. A - men.

- ginning, is . . now, and ev - er shall be: world with-out end. A - men.

O be joyful in the Lord.

Psalm c.

(JUBILATE DEO.)

G. M. GARRETT.

Maestoso.

O be joyful in the Lord, all ye lands: serve the Lord with

Maestoso. (♩ = 120.)

f *G. to P.*, *S. & R. dis. con. f.*

Ped.

gladness, and come before His presence with a song. Be ye

cres.

sure that the Lord He is God: it is He that hath made us,

and not we our - selves; we are His people, we are His people,

See,

without Ped.

mf

and the sheep of His pas - ture, and the sheep of His

mf

Ped.

Ped.

Slowly, and with much firmness.

pas - ture. *f* O go your way into His gates with thanksgiving, and

(♩ = 60.)

Gt.

in - to His courts, His courts with praise: be thank - ful . . un - to Him, be

thank - ful . . un - to Him, and speak good of His name.

For the Lord, the Lord is . . gracious, His mer - cy is ev - er .

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Allegro' at the beginning of the second system. The lyrics are written below the voice staff. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'in - to His courts, His courts with praise: be thank - ful . . un - to Him, be', 'thank - ful . . un - to Him, and speak good of His name.', and 'For the Lord, the Lord is . . gracious, His mer - cy is ev - er .'. The piano accompaniment features chords and moving lines in both hands.

O BE JOYFUL IN THE LORD.

[No. 50.]

last ing: . . . and His truth en - dur - eth, His truth en -

Sw.

This system contains the first vocal and piano staves. The vocal part is in G major, 4/4 time, with lyrics 'last ing: . . . and His truth en - dur - eth, His truth en -'. The piano accompaniment is in G major, 4/4 time, with a 'Sw.' (Swell) marking. The system ends with a repeat sign.

dur - eth . . from gener - a - tion to gen - er - a - tion.

dim.

This system contains the second vocal and piano staves. The vocal part continues with 'dur - eth . . from gener - a - tion to gen - er - a - tion.' The piano accompaniment includes a 'dim.' (diminuendo) marking. The system ends with a repeat sign.

Vivace.

f Glo - ry be to the Fa - ther, and to the Son,

f

This system contains the third vocal and piano staves. The tempo is marked 'Vivace.' and the dynamics are 'f' (forte). The vocal part begins with 'Glo - ry be to the Fa - ther, and to the Son,'. The piano accompaniment also starts with 'f'.

Vivace. (♩ = 132.)

f

This system contains the fourth vocal and piano staves. The tempo is marked 'Vivace. (♩ = 132.)' and the dynamics are 'f' (forte). The piano accompaniment continues with 'f'.

and to the Ho - ly Ghost; As it

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'and', followed by quarter notes 'to', 'the', and 'Ho - ly'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

was in the be - ginning, is now, and er - er shall be, . . . er - er

This system contains the next two staves. The vocal line continues with 'was in the be - ginning, is now, and er - er shall be, . . . er - er'. The piano accompaniment maintains the same rhythmic pattern.

shall be: world without end. A . . . men. . .

This system contains the final two staves. The vocal line concludes with 'shall be: world without end. A . . . men. . .'. Above the staves, the tempo markings 'rall.' and 'Allegro.' are indicated. The piano accompaniment concludes with sustained chords.

51 My song shall be of mercy and judgment.

Psalm ci. 1, 2.

Adapted from J. CLARK by L. MASON.

Moderato.

f

My song shall be of mercy and judgment: unto Thee, O

f

Lord, unto Thee will I sing, unto Thee, O Lord, unto

p

Thee will I sing. O let me have un - der - standing in the

p

mf

way, the way of god - li - ness, O let me have un - der -

mf

- standing in the way, the way of god - li - ness. When wilt Thou

come un - to me? when wilt Thou come un - to me? I will

walk in my house with a per - fect heart, I will walk in my house with a

per - fect heart, will walk in my house with a per - fect heart.

per - fect heart, with a per - fect heart.

Bless the Lord, O my soul.

Psalm ciii. 1-3.

Brightly. (♩ = 104.)

E. J. HOPKINS.

f Bless the Lord, . . O . . my soul : and all that is within me, bless His holy

name. Bless the Lord, . . O . . my soul, and for - get not, for - get not . .

and for - get not all . . His ben - e - fits :
all His bene - fits, and for - get not, and for - get not all His ben - e - fits :
all . . His ben - e - fits :
and for - get not all His ben - e - fits :

Smoothly.
mp Who for - giveth all thine in - i - quities ; who healeth all, all thy dis -

p - eas - es ; who for - giv - eth all thine in - i - quities ; who healeth all,

all thy dis - eas - es, heal - eth all, . . all thy dis - eases. Bless the

f

Lord, . . O . . my soul : and all that is with - in me, bless His ho - ly

name, and all that is with - in me, bless His ho - ly name, and all that is with -

- in me, all that is with - in me, bless, bless His ho - ly name,

bless, bless His ho - ly name, His ho - ly, His ho - ly name. . .

The watereth the hills.

Psalm civ. 13, 14, 24.

W. SPINNEY.

*Andante.*SOPRANO. (SOLO *ad lib.*)*Andante.*

He wa - tereth the hills, the hills from a -

- bove; the earth is filled with the fruit of Thy works. He

wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works.

He bringeth forth

TENOR AND BASS.

He bringeth forth grass for the

grass for the cat-tle, green herb for the service of man.
cat - tle, and green herb for the ser-vice, the service of man.

QUARTET. *Unaccompanied (if possible).*

p He wa - tereth the hills, the hills from a - bove; the earth is
p

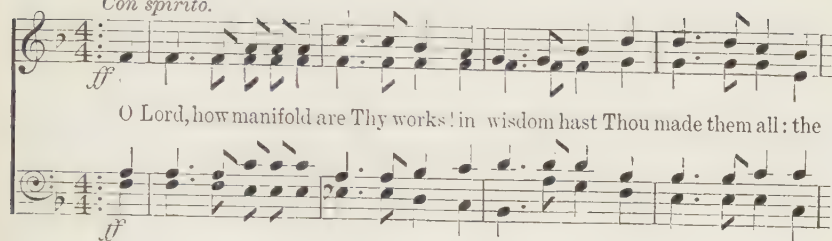
filled with the fruit of Thy works. He wa - tereth the hills, the

rit.
hills from a - bove; the earth is filled with the fruit of Thy works.
rit.

HE WATERETH THE HILLS.

[No. 53.]

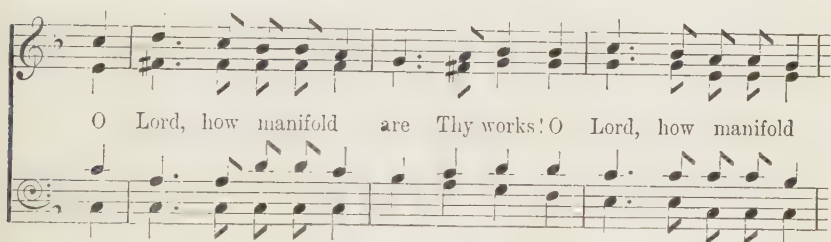
CHORUS.
Con spirito.



O Lord, how manifold are Thy works! in wisdom hast Thou made them all: the



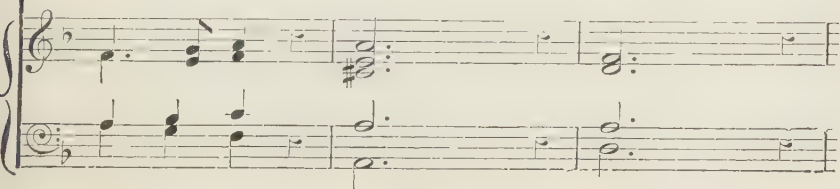
earth is full, the earth is full, is full . . . of Thy riches.



O Lord, how manifold are Thy works! O Lord, how manifold



are Thy works! in wis - dom hast Thou made them all, in



musical score for the hymn "He Watereth the Hills". The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "wis - dom hast Thou made them all : the earth, the earth is full, is full of Thy riches. O Lord, how manifold are Thy works! in wis - dom hast Thou made them all : the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

wis - dom hast Thou made them all : the earth, the earth is full, is

full of Thy riches. O Lord, how manifold

are Thy works! in wis - dom hast Thou made them all : the

HE WATERETH THE HILLS.

[No. 53.]

earth is full, the earth is full, is full . . of Thy

rich - es.

f

- men, A - - men. . .

Detailed description: This is a musical score for a hymn. It consists of four systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The first system contains the lyrics 'earth is full, the earth is full, is full . . of Thy'. The second system contains 'rich - es.' and has a fermata over the final notes. The third system contains '- men, A - - men. . .'. The piano part features a forte (*f*) dynamic marking. The score concludes with a double bar line.

54 O Lord, how manifold are Thy works.

Psalms civ. 24 ; lxxv. 13 ; ciii. 2.

J. LARNBY.

Moderato. *f*

O Lord, how man - i - fold, how manifold are Thy

Moderato. *f*

f *Gt.* *>*

works : in wis - dom, in wisdom hast Thou made . . them

works : in wisdom, wis - - - dom hast Thou made . . them

all : O Lord, how man - i - fold, how manifold are Thy

all : *f*

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato.' and the dynamics include 'f' (forte) and 'f Gt.' (fortissimo). The score is divided into three systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The piano accompaniment features a variety of textures, including chords, arpeggios, and single notes, with some passages marked with accents or 'Gt.' (grand). The vocal parts are written in a clear, legible style with lyrics underneath.

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54.]

works :
works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou

works : in wisdom hast Thou made them all, in

the earth is full, the earth is full . . of Thy

made them all : the earth is full, is full . . of Thy
made them all : . . . the earth is full, is full . . of Thy

wis - dom hast Thou made them all : the earth is full . . of Thy

rich - es.

rich - es. *mf* The valleys stand so thick with corn that they laugh and

rich - es.

Ch. Stopped Diap. & Flute.

No. 54.] O LORD, HOW MANIFOLD ARE THY WORKS.

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "sing, they laugh and sing, they laugh and sing, they laugh and sing, they laugh and". The piano accompaniment consists of chords and single notes in the right and left hands.

Second system of the musical score. The vocal line continues with the lyrics "the valleys stand so thick with corn, that they laugh and sing, they stand so thick with corn, that they laugh and they stand so thick with corn, that they laugh . .". The piano accompaniment continues with chords and single notes. The marking "Gt. Diaps." is visible in the piano part.

Third system of the musical score. The vocal line concludes with the lyrics "sing, they laugh and sing. . . they laugh and . . . and sing, they laugh . . and sing. . .". The piano accompaniment continues with chords and single notes. The marking "Sw. Reeds." is visible in the piano part.

sing.

O Lord, how man - i - fold, how manifold are Thy

works: . . . in wis - dom, in wis - dom hast Thou made . . them

in wis - dom, wis - - - dom hast Thou made . . them

all:

O Lord, how man - i - fold, how manifold are Thy

works, Thy works: in wis-dom hast Thou made them all, in wis-dom hast Thou

in wis-dom hast Thou made them all, in

the earth is full, the earth is full . . of Thy

made them all: the earth is full, full is full . . of Thy

wis-dom hast Thou made them all: the earth is full . . of Thy

rich-es.

rich-es. *ff* Praise the Lord, O my soul, Praise the Lord, O my

rich-es. *ff*

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54.]

soul, and for - get not all . His ben - e - fits. Praise the

Lord, O my soul, praise the Lord, O my soul, and for - get not

all . His ben - e - fits. Praise the Lord, praise the Lord.

Remember me, O Lord.

Psalm cvi. 4, 5.

G. A. MACFARREN.

Moderno *SOLO* *re - member me,*

Re - mem - ber me, O Lord, re - mem - - - ber me, re -

dim. *re - member me,*

member me, ac - cording to the favour that Thou bearest un - to Thy

dim.

O . . . vis - it me with Thy . . . sal -

peo - ple: O vis - it me with Thy sal -

with Thy sal -

- - va - tion: That I may see the fe - li - ci - ty of

va - tion: That I may see the fe -

- - va - tion; That

REMEMBER ME, O LORD.

[No. 55.]

Thy . . . cho - sen, that
p That I may see the fe - li - ci - ty of
 - - li - ci - ty of Thy cho - sen, that I may see the fe -
cres.
 I may see the fe - li - ci - ty,

I may see the fe - li - ci - ty of Thy cho - sen.
f
 Thy cho - sen. Re -
 - - li - ci - ty, the fe - li - ci - ty of Thy cho - sen.
mf the fe - li - ci - ty of Thy cho - sen. *f*

- - member me, O Lord, re - member me, O Lord, re -
pp
pp
cres.

- - member me, re - member me, re - mem - ber me, O Lord. . .
f
p

What shall I render.

Psalm cxvi. 12-14.

A. H. BROWN.

Slowly.

What shall I ren - der un - to the Lord for all His

mf

ben - e - fits to - ward . . me, for all His ben - e - fits to -

f

A little quicker.

ward . . me, to - ward . . me? I will take the cup of sal -

p *f*

- va - tion, and call up on the name of the Lord, and call up-on the

I will pay . . my
name of the Lord, the name of the Lord. I will

WHAT SHALL I RENDER.

[No. 56.]

vows, I will pay . . my vows, my vows . . un - to the
 pay . . my vows, will pay my vows . . un - to the
 I will pay . . my vows, my vows . . un - to the

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics are written below the staves, with some words spanning across bar lines.

Lord, . . un - to the Lord . . . now in the presence of

The second system of music continues the melody from the first system. It features the same two-staff format with treble and bass clefs. The lyrics 'Lord, . . un - to the Lord . . . now in the presence of' are written below the staves.

a'l . . His peo - ple, now in the presence of all . . . His

The third system of music continues the melody. The lyrics 'a'l . . His peo - ple, now in the presence of all . . . His' are written below the staves. The musical notation includes some rests and ties.

peo - ple. Praise ye the Lord, . . praise ye the Lord, . . .

The fourth system of music continues the melody. The lyrics 'peo - ple. Praise ye the Lord, . . praise ye the Lord, . . .' are written below the staves. A dynamic marking of 'ff' (fortissimo) is visible at the end of the system.

Alternative ending.

praise . . ye . . . the Lord. . . Lord. . .

The alternative ending consists of two staves. The lyrics 'praise . . ye . . . the Lord. . . Lord. . .' are written below the staves. The music concludes with a double bar line.

praise the Lord.

Psalm cxvii.

With spirit.

The Earl of WILTON.

f O praise the Lord, O praise the Lord, all ye nations :

praise Him, all ye people, praise Him, all ye people, praise Him, O

praise Him, all . . ye peo - ple, praise Him, O praise Him,

QUARTET, OR SEMI-CHORUS. *Slower.*
mp all ye people. For His mer - ci - ful kindness is

ev - er . . more .. and more to - wards us : and the truth, the

truth of the Lord en - dur - eth for ev - er, en - dur - eth for

ev - er; His mer - ci - ful kindness is ev - er more and

and the truth of the Lord en -
more to - wards us, and the truth of the

- dureth, en - dureth for ev - er,
Lord en - dureth, the truth of the Lord.. en -
and the truth of the Lord, the truth of the Lord en -

Slower. *CHORUS. With spirit.*
- dureth, en - dureth for ev - - er. *f* O praise the Lord,
- dur - - - eth for ev - er. *f*

O praise the Lord, all . . ye na - tions : praise Him, all ye

peo - ple, praise Him, all ye peo - ple, praise Him, O praise Him,

all ye peo - ple, praise Him, O praise Him, all ye

peo - ple. *ff* Praise the Lord, praise the Lord, praise the Lord, praise the Lord,

praise the Lord, praise the Lord, O praise the Lord. A - men.

☉ praise the Lord.

Psalm cxvii.

E. J. HOPKINS.

Spirited and bold. (♩ = 116.)

O praise the Lord, all ye nations: praise Him, praise Him,

all . . ye people. O praise the Lord, all . . ye nations:

praise Him, praise Him, all ye people. For His merciful

kindness is great to-ward us: and the truth of the Lord en-

- dur - eth for ev - er, for His mer - ci - ful kindness is great to -

* This movement may be sung without Accompaniment.

O PRAISE THE LORD.

en - dur-eth, en - dur-eth,
 - ward us: and the truth, and the truth, . . . and the
 en - dur-eth, en - dur-eth,

cres. en - dur-eth,
 truth of the Lord en-dur-eth for ev-er, and the truth, . . . and the
mf
cres. en - dur-eth,

en - dur-eth, *cres.* *dim. e rall.*
 truth, . . . and the truth of the Lord en-dur-eth for ev-er.
 en - dur-eth, *cres.* *dim. e rall.*

Original time.
f O praise the Lord, all . . ye na-tions: praise Him, praise Him,
f

all . . ye peo-ple, O praise the Lord, all . . ye

na - tions : praise Him, praise Him, all . . ye peo - ple.

Praise ye the Lord. Praise ye the Lord. . . .

59 The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

(♩ = 96.)
The Lord is my strength, my strength and my song, and is . . be -

- come my sal - va - tion, and is . . become my sal - va -

and is be - come, be - come my sal - va - tion.
- tion, and . . is be - come, be - come my sal - va - tion.
be - come my sal - va - tion.

mf O - pen me the gates of . . right - eous-ness: that . . . I may go in - to them, and give thanks, give thanks, give thanks un - to the Lord.

mf O - pen me the gates . . of right - eous-ness: that . . I may go in - to them, and give thanks, give thanks, give thanks un - to the Lord.

mf O - pen me . . the gates of right - eous-ness: that I . . may go in - to them, and give thanks, give thanks, give thanks un - to the Lord.

thanks, give thanks un - to . . . un - to the Lord.

thanks, give thanks, give thanks un - to the Lord.

Grave. ($\text{♩} = 60.$)

The same stone which the builders re - fus - ed, the same stone which the

Tempo primo. ($\text{♩} = 96.$)

builders re - fus - ed, . . . is be - come the head - stone in the

THE LORD IS MY STRENGTH AND MY SONG. [No. 59.]

cor - ner, is be - come the head-stone in the cor - - ner.

This is the day which the Lord hath made; we . . . will re -

- joice and be glad in it, we will re-joyce and be

we will re - joyce . . . and be
glad in it, we will re - joyce . . . and be
we will re - joyce . . . and be

glad in it. *Slower.*
glad in it. Hal - le - lu - jah. A - - men.
glad in it. *Slower.*

60 This is the day which the Lord hath made.

Psalms cxviii. 24; 1 Corinthians xv. 20—22, 57.

J. SEWELL.

we will re -

Brightly.

f This is the day which the Lord hath made;

joyce, . . . we will rejoice and be glad in it. 1st time.

we will rejoice, we will rejoice and be glad in it.

it. 2nd time.

mf it. For now is Christ risen, for now is Christ risen from the

dead, and become the first fruits . . of them that slept.

Andante.

p For since by man came death, by man came al - so the resurrection

of the dead. For as in Adam all die, e'en so in

p *f*

Christ shall all be made a - live. Thanks be to God, which giveth us the

Tempo primo. *f*

vic - to - ry, thanks be to God, which giveth us the vic - to - ry

through our Lord Je - sus Christ, through our Lord Je - sus Christ. Thanks be to

p *ff*

God, Thanks be to God, which giv - eth us the vic - to - ry,

ff Thanks be to God,

Thanks be to God, which giveth us the vic - to - ry through our Lord

p

Je - sus Christ. . . Hal - le - lu - jah ! A - men.

ff

61 Teach me, O Lord.

Psalms cxix. 33.

T. ATTWOOD.

Quietly. teach me, teach me the

mp Teach me, O Lord, the way of Thy statutes, teach me, teach me

teach me, teach me

mp

way of Thy statutes;

the way of Thy statutes; and I . . shall keep it, and I . . shall

the way of Thy statutes;

keep . . it un - to the end, and I shall keep it, and

and

and I shall keep it,

TEACH ME, O LORD.

[No. 61.]

I shall keep it,

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The melody is written in the upper staff, and the bass line is in the lower staff. The key signature has one flat (B-flat). The lyrics 'I shall keep it,' are written below the first staff.

I . . shall keep it, and I . . shall keep it un - to the . . end, and

Teach me, O Lord,

teach me, O

The second system of music continues the melody and bass line. It includes dynamic markings: *p* (piano) and *cres.* (crescendo). The lyrics 'I . . shall keep it un - to . . the end.' and 'Teach me, O Lord, O' are written below the staves.

cres.

Lord, *f*

The third system of music continues the melody and bass line. It includes dynamic markings: *f* (forte). The lyrics 'Lord, the way of Thy statutes; and I shall keep it, and I shall' are written below the staves.

dim.

The fourth system of music continues the melody and bass line. It includes dynamic markings: *dim.* (diminuendo). The lyrics 'keep it, and I shall keep it un - to . . the end, shall' and 'p and I shall' are written below the staves.

The fifth system of music is the final system on the page. It includes dynamic markings: *p* (piano), *rit.* (ritardando), and *p Sw.* (piano swell). The lyrics 'keep it un - to . . the end, un - to . . the end.' and 'keep it un - to the end.' are written below the staves.

Teach me, O Lord.

Psalm cxix. 33, 34.

Moderato.

G. W. MARTIN.

Teach me, O Lord, the way of Thy statutes; and I shall keep it un -

- to the end, and I shall keep it un - to . . the end, Teach me, O

Lord, the way of Thy statutes; and I . . shall keep it un - to the end, and

I . . shall keep it un - to the end. Give me under-stand-ing, and

I shall keep Thy law; yea, I shall keep it with my whole heart.

I will lift up mine eyes.

Psalm cxxi. 1, 2, 5-8.

J. CLARKE-WHITFIELD.

Moderato.

mf I will lift up mine eyes unto the hills, from whence cometh my

mf

help, I will lift up mine eyes unto the hills, from whence cometh my

p help. My help cometh even from the Lord, my help cometh even from the

p

f Lord, who hath made heav'n and earth, who hath made heav'n and earth.

f

BASS SOLO.

p The Lord Himself is thy keeper, the Lord Himself is thy

Andante largo.

p

keeper: the Lord is thy defence up - on thy righthand, the Lord is thy de -

This system features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time. The vocal line begins with a half note, followed by quarter notes, and includes a trill on the word 'defence'. The piano accompaniment consists of chords and moving lines in both hands.

DUET, SOPRANO 1 & 2 (OR ALTO).

fence upon thy right hand. So that the sun shall not smite thee by

This system is marked *rall.* (rallentando) and *p* (piano). It continues the vocal melody and piano accompaniment. The vocal line has a trill on 'hand' and a long note on 'So'. The piano accompaniment features chords and moving lines, with a trill in the right hand of the piano part.

day, . . neither the moon by night, so that the sun shall not

This system is marked *mf* (mezzo-forte). The vocal melody continues with a trill on 'night' and a long note on 'so'. The piano accompaniment consists of chords and moving lines, with a trill in the right hand of the piano part.

smite thee by day, neither the moon by night, neither the moon by night.

This system is marked *p* (piano) and *pp* (pianissimo). The vocal melody concludes with a trill on 'night' and a long note on 'neither'. The piano accompaniment features chords and moving lines, with a trill in the right hand of the piano part.

I WILL LIFT UP MINE EYES.

[No. 63.]

CHORUS. *Brightly.*

f The Lord shall preserve thee from all e - vil; yea, it is He that shall

mp keep thy soul. The Lord shall preserve thy go - ing out, thy go - ing out and

f coming in, from this time forth, for ev - ermore. The Lord shall preserve thee

yea, it is He that shall keep thy soul: Hal - le -

from all e - vil; yea, it is He that shall keep thy soul: from this time

yea, it is He that shall keep thy soul: A . . .

lu - - jah, A - - - - men.

forth, for ev - ermore, from this time forth, for ev - ermore. A - - men.

men, A - - - - men.

Pray for the peace of Jerusalem.

Psalm cxii. 6, 7.

L. MASON.

Quietly.

mp Pray for the peace of Je - ru - sa - lem: they shall prosper that

dim. love . . . thee. *p* Peace be with - in thy

- in, with - in thy walls, *cres.* walls, with - in thy walls, and pros-per - i - ty with - in thy

1st. 2nd. *f* Hal - le - lu - jah! *f* Hal - le - lu - jah!

Search me, O God.

Psalm cxxxix. 23, 24.

L. MASON.

Prayerfully.

Search me, O God, and know my heart:

p

try me, and know my thoughts: and see if there be

an - y wick - ed way in me, and lead me in the

cres. sempre.

cres. sempre.

way, . . in the way ev - er - last - ing, and lead me in the

f

way, . . in the way ev - er - last - ing. A - men.

p

Enter not into judgment.

Psalm cxlii. 2.

J. Goss.

Andante.
mf
 En-ter not into judgment, enter not into judgment, enter not into
mf

judgment with Thy servant, O Lord; for in Thy sight shall no man, shall
p
p

cres. *dim.*
 no man living be just-i-fied; in Thy sight shall no man be just-i-fied.
cres. *dim.*

p *cres.* *f*
 Enter not into judgment, enter not into judgment, enter not into
p *cres.* *f*

judgment with Thy servant, O Lord; for in Thy sight shall no man living be just-i-fied.

Enter not into judgment.

Psalm cxliii. 2.

T. ATTWOOD.

Largo. (♩ = 56.)

First system of the musical score. It consists of a treble and a bass staff in G major (one sharp) and 2/2 time. The tempo is marked 'Largo' with a quarter note equal to 56 beats. The first measure of the treble staff has a piano (*p*) dynamic marking. The melody begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The bass staff provides harmonic support with chords. The system ends with a half note G4 in the treble staff and a half note E3 in the bass staff, both marked with a forte (*f*) dynamic.

En - ter not in - to judg -

Second system of the musical score. The treble staff continues the melody with half notes D5, E5, F5, G5, A5, B5, C6, and D6. The bass staff continues with chords. The system ends with a half note G4 in the treble staff and a half note E3 in the bass staff.

- ment with Thy servant, O Lord ; for in Thy sight shall no man

Third system of the musical score. The treble staff continues the melody with half notes D5, E5, F5, G5, A5, B5, C6, and D6. The bass staff continues with chords. The system ends with a half note G4 in the treble staff and a half note E3 in the bass staff, both marked with a piano (*p*) dynamic.

liv - ing be just - i - fied. En - ter not in - to judg -

Fourth system of the musical score. The treble staff continues the melody with half notes D5, E5, F5, G5, A5, B5, C6, and D6. The bass staff continues with chords. The system ends with a half note G4 in the treble staff and a half note E3 in the bass staff, both marked with a mezzo-forte (*mf*) dynamic.

- ment with Thy servant, O Lord ; for in Thy sight shall no man

liv - ing be just - i - fied, for . . in . . Thy

p

sight, for in Thy sight shall no man liv - ing be

p *f*

just - i - fied, shall no man liv - ing be just - i -

p

for in Thy sight shall no man be just - i -

p

fied, for . . in Thy . . sight shall . . no man be just - i -

p

for in Thy sight shall no man be just - i -

- fied, shall no man be just - i - fied. . . .

- fied, shall no man be just - i - fied, be just - i - fied.

fied,

The eyes of all wait on Thee.

Psalm cxlv. 15, 16.

G. J. ELVEY.

TENORS AND BASSES IN UNISON.

mf

The eyes of all wait on Thee, . . O

Andante.

mf

SOPRANOS.

mf

The

Lord, and Thou givest them their meat in due sea - son.

eyes of all wait on Thee, . . O Lord, and Thou givest them their

meat in due sea - - son, *mf* Thou o - penest Thine Thou

FULL.

mf

and fillest all things

hand, Thou o - pen-est Thine hand, and fill - est
o - pen-est Thine hand, Thine hand, and fill - est

liv - ing with plenteousness, Thou o - penest Thine hand,

all things liv - ing with plen - teous - ness, Thou

Thou

and fillest all things

o - penest Thine hand, fill - est all things

o - penest Thine hand, and fill - est all things liv - ing with

liv - ing with plenteousness, and fill - est all things
 fill - est all things liv - ing . .
 liv - ing with plen - teous - ness, and fillest all things
 plenteousness, and fill - est all . . things liv -

liv - ing with plenteousness.
 . with plen - teousness. *f*
 liv - ing with plenteousness. The eyes of all wait on
 ing with plenteousness.
f

and Thou givest them their meat, Thou
 Thee, . . O Lord, Thou giv - est
 and Thou givest them their

givest them their meat in due sea - - son. Thou
 them their meat in due sea - - son.
 meat, their meat in due sea - - son,

o - penest Thine hand, Thou o - penest Thine hand, and fillest
 Thou o - penest Thine hand, Thine hand,

all things, and fillest all things, and fillest
 and fillest all things, and fillest all things . .
 and fillest all things, and fillest
 and fillest all things, and fillest all things,

all things liv - ing with plenteousness, fill - - est
 all things liv - ing with plenteousness, fill - est
 all things liv - ing with plenteousness, fill - est

all things liv - - ing with plen - teous - ness.

Remember now thy Creator.

Ecclesiastes xii. 1.

E. PROUT.

Moderately slow.

Re - member now Thy Cre - a - tor in the days of thy youth, re -

p *cres.*

- member now, re - member now, thy Cre - a - tor, re -

cres. *f*

cres. re - member now thy Cre - a - tor, *f*

- mem - ber now thy Cre - a - tor in the days of thy youth, while the

p

e - vil days come not, while the e - vil days come not, nor the

p

years draw nigh, where - in thou shalt say, I have no pleasure

in them, I have no pleasure in them. Re - member now thy Cre -

- a - tor, re - member now thy Cre - a - tor in the days of thy youth.

dim. *cres.* *f* *rall.* *f* *rall.*

70

Remember now thy Creator.*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

Moderato. ($\text{♩} = 88$.)

Re - member now thy Cre - a - tor in the days of thy

youth, re - member now thy Cre - a - tor in the days of thy

in the days of thy

in the days of thy

mp *mf* *cres.* *f* *dim.* *cres.* *f* *dim.*

* The first movement may be used as a separate anthem, ending at the double bar on p. 174.
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REMEMBER NOW THY CREATOR.

[No. 70.]

First system of the musical score. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics are: youth, while the e - vil days come not, nor the years draw..

Second system of the musical score. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with a half note C4, followed by a quarter note D4, and then a half note E4. The lyrics are: nigh, the years when thou . . shalt say I have no . . pleasure

Third system of the musical score. The vocal line continues with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with a half note F4, followed by a quarter note G4, and then a half note A4. The lyrics are: nigh,

Fourth system of the musical score. The vocal line begins with a half note B4, followed by a quarter note A4, and then a half note G4. The piano accompaniment begins with a half note B3, followed by a quarter note A3, and then a half note G3. The lyrics are: in . . them, I have no pleasure in them. Re .

Fifth system of the musical score. The vocal line continues with a half note F4, followed by a quarter note E4, and then a half note D4. The piano accompaniment continues with a half note F3, followed by a quarter note E3, and then a half note D3. The lyrics are: in . . them, I have no pleasure in them. Re .

Sixth system of the musical score. The vocal line begins with a half note C4, followed by a quarter note B3, and then a half note A3. The piano accompaniment begins with a half note C3, followed by a quarter note B2, and then a half note A2. The lyrics are: member now thy Cre - a - tor in the days of thy youth, . . re -

REMEMBER NOW THY CREATOR.

mem - ber now thy Cre - a - tor in the days of thy . .

Re - mem - ber, youth. Re - mem - ber, re - member thy Cre - a - tor in the

dim. *mf* *cres.* *p* *mf* *dim.* *mf* *p*

QUARTET, OR SEMI-CHORUS.

Moderato.

days of thy youth. For God shall bring ev' - ry work

rall. *mf* *mf* *rall.*

in - to judgment with ev' - ry, ev' - ry se - cret thing.

cres. *dim.* *cres.* *dim.*

Whether it be good or e - vil,

mf whether it be
wheth - er

mf whether it be good or wheth - er it be

whether it be good or whether it be
mf good or e - vil, wheth - er it be good or
it be good or e - vil, For God shall bring ev' - ry work in - to

e - vil, For God shall bring ev' - ry work in - to

e - vil,
dim.

p e - vil, judgment, whether it be good or whether it be e - vil, or

dim. judgment, *p*

rall.

a tempo.

mf e - vil. For God shall bring ev' - ry work in - to

rall.

mf a tempo.

REMEMBER NOW THY CREATOR.

cres. *dim.*

judgment, with ev' - ry, ev' - ry se - cret thing. God shall bring

cres. *dim.*

pp

ev'ry work in - to judgment, into judg - ment.

pp

CHORUS. *Tempo primo.*

mf *cres.* *f*

Re - member now thy Cre - a - tor in the days of thy youth, re -

mf *cres.* *f*

dim. *mf*

mem - ber now thy Cre - a - tor in the days of thy youth, . . re -

dim. *mf*

meno mosso. *pp rall.*

mem - ber now thy Cre - a - tor in the days of thy youth. . .

meno mosso. *pp rall.*

Behold, a Virgin shall conceive.

Isaiah vii. 14 ; ix. 6.

T. SMITH.

Rather quickly.

p Be - hold, a virgin shall conceive, and bear a Son, and shall

call His name Im - man - u - el, God with us.

pp

Allegro.

mf For unto us a Child is born, for unto us a Son is given,

mf

for unto us a Child is .. born, for unto us a Son is given,

f and His name shall be call - ed Won - der - ful, Coun - sel - lor, The

ff

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

and His name shall be call-ed Won-der-ful, Coun-sel-lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

Prince of Peace, Prince of Peace. Hal-le-lu-jah, Hal-le-

lu-jah, Hal-le-lu-jah, A-men, A-men, A-men.

The Lord God will wipe away tears.

Isaiah xxv. 8.

J. V. ROBERTS.

*Andante.**mp.*

The Lord God will wipe a - way tears from off all fac - es, the

*mp.**Andante.* (♩ = 108.)*mp. Gt.**Ped.*

Lord God will wipe a - way tears from off all fac - es, the Lord God, the

add Oboe.

Lord God will wipe a - way tears, wipe away tears from off all

*p**Without Organ.*

fac - es ;

mf

Ped.

mp

and the re -

mp

Man.

Ped.

mf

- buke of His peo - ple shall He take a - way, the re - buke of His

mf

mf

First system of musical notation. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line has the lyrics: "peo - ple shall He take a - way; for the Lord hath spoken it, the". Dynamics include *f* (forte) and *f* (forte).

Second system of musical notation. The vocal line continues with the lyrics: "Lord hath spoken it, the Lord hath spoken it." Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). The piano accompaniment includes the instruction "add to Gt." and "Man." (Mandolin).

Third system of musical notation. The vocal line begins with the lyrics: "The Lord God will wipe a - way". Dynamics include *p* (piano) and *a tempo*. The piano accompaniment includes the instruction *p a tempo* and *Ped.* (Pedal).

tears from off all fac - es, the Lord God will wipe away tears from off all

fac - es, the Lord God, the Lord God will wipe away . . . tears, . . . will

add Oboe.

rall. e dim.

wipe a - way tears from off all fac - es.

rall. e dim.

rall. e dim.

73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

Quietly.

W. HATELY.

p Thou wilt keep him in per - fect peace, whose mind is stayed, is

p

stayed on Thee, . . . Thou wilt keep him in per - fect peace, whose

mind, whose mind is stayed on Thee: *mf* be - cause he

mf be - cause he trusteth, he

trusteth in Thee, *cres.* be - cause he trusteth in Thee, he trust -

cres. trusteth in Thee, be - cause he trusteth, he trusteth in Thee, *f*

eth, he trusteth in Thee, he trusteth, he trusteth in Thee. *ff* *p* be -

ff *p*

No. 73.] *THOU WILT KEEP HIM IN PERFECT PEACE.*

poco rall. e dim. *a tempo. pp sempre.*

- cause he trusteth, he trusteth in Thee. . . Thou wilt

poco rall. e dim. *pp sempre.*

keep him in per - fect peace, in per - fect peace.

74 *Thou wilt keep him in perfect peace.*

Isaiah xxvi. 3.

H. J. GAUNTLETT.

Andantino.

p

Thou wilt keep him in per - fect peace, whose mind is

p

whose mind . . is

cres.

stayed on Thee, . . . Thou wilt keep him in

cres.

stayed on Thee, . . .

THOU WILT KEEP HIM IN PERFECT PEACE. [No. 74.]

per - fect peace, whose mind is stayed on Thee; . . . be-
 dim.
 dim. stayed on Thee; be-

cres. he trust - eth, he trusteth, he
 cause he trusteth, he trusteth in Thee, he trust - eth,
 cres.

trusteth in Thee, in Thee. . . p
 trusteth in Thee. Thou wilt keep him in
 trusteth in Thee, in Thee. . .
 trusteth in Thee. . . p

per - fect peace, whose mind . . . is stayed on

Thee, . . . whose mind is stayed on Thee. . . .
 Thee, on Thee, whose mind is stayed on Thee. . . .
 Thee,

Thee, on Thee, whose mind is stayed on Thee, on Thee

Behold! a King shall reign.

Isaiah xxxii. 1, 2.

M. B. FOSTER.

Andante maestoso. (♩ = 60.)

f With Reeds.

Ped.

The piano introduction is in 3/4 time, marked 'Andante maestoso' with a tempo of 60 beats per minute. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and single notes. The piece is marked 'f' (forte) and 'With Reeds'. A 'Ped.' (pedal) instruction is placed below the first measure.

f Be -

f

Sic. *Gt. f*

This section continues the piano introduction. It includes a vocal line with the lyrics 'Be -' and a piano accompaniment. The music is marked 'f' (forte) and 'Gt. f' (grand forte). The tempo remains 'Andante maestoso'.

- hold! be - hold! a King shall reign in righteousness, a

f

This section contains the vocal melody and piano accompaniment for the main text. The vocal line is marked 'f' (forte) and includes the lyrics: '- hold! be - hold! a King shall reign in righteousness, a'. The piano accompaniment is marked 'f' (forte) and features a steady bass line with chords.

King shall reign in right - eous - ness, and princes shall

rule .. in .. judgment, *cres.* princes shall rule .. in

cres. *cres.* *cres.*

judg - ment.

ff

Detailed description: This is a musical score for a hymn. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with lyrics 'rule .. in .. judgment, princes shall rule .. in' and includes a 'cres.' (crescendo) marking. The third system continues the piano accompaniment with a 'cres.' marking. The fourth system shows the vocal line ending with 'judg - ment.' and the piano accompaniment with a 'ff' (fortissimo) marking. The music is in G major (one sharp) and 4/4 time.

And a man shall be as an hid - ing-place from the wind,

a man shall be as an hid-ing - place.. from the wind, ..

and a covert from the tem - pest, and a covert

Full Swell closed.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody with a crescendo and fortissimo dynamic. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment, with a full swell closed instruction.

BEHOLD! A KING SHALL REIGN.

[No. 75.]

p dolce.

rall.

from the tem - pest. . . As

p dolce.

Gt. 8 ft. Flute, or stopped Diap.

dolce. Sop.

p

soft 16 ft.

riv - ers of water, rivers of wa - ter in a dry

riv - - ers in a dry

rall.

place, in a dry place, place,

place, in a dry place,

rall.

pp Swell Reeds.

BEHOLD! A KING SHALL REIGN.

Slower to the end.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a fermata and a forte (*f*) dynamic, followed by the lyrics "as the shadow of a great rock, a great". The piano accompaniment also starts with a fermata and a forte (*f*) dynamic. A marking "*f Gt Diaps.*" is present in the piano part. The system concludes with a "Ped." (pedal) marking.

Second system of the musical score. The vocal line continues with the lyrics "rock in a weary land, in a". The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic. The system ends with a fermata.

Third system of the musical score. The vocal line continues with the lyrics "wea - ry, wea - - - ry land." and ends with a double bar line. The piano accompaniment features a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The system concludes with a "Ped. 16 ft." marking.

76 ○ Zion, that bringest good tidings.*

Isaiah xl. 9.

Joyfully. (♩ = 120.)

J. STAINER.

ff Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, *p* O

cres. Zi-on, that bringest good tid-ings, get thee up, get thee up in-to the high *cres.*

moun-tain. *ff* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-

p -ia. O Je-ru-salem, that bringest good tid-ings, lift up thy *cres.*

cres. lift up thy voice, be not a-voice, thy voice with strength: lift up thy voice, be not a-fraid, *cres.*

* The first movement may be used as a separate Anthem.

fraid, lift up thy voice, be not a - fraid :

be not a - fraid, be not a - fraid, a - fraid :

Say to the cit-ies of Ju-dah, Be-hold your God, your God,

be - hold your God. Al-le - lu - ia, Al-le -

* If G is found too high, D may be sung.

O ZION, THAT BRINGEST GOOD TIDINGS.

[No. 76.]

Lift up thy voice, . . be not a
cres.

- lu - ia, Al - le - lu - ia. Lift up thy voice, Be not a - afraid,

mf *cres.*

- afraid, . . . lift up thy voice, . . be not a - afraid. Al -

lift up thy voice, be not a - afraid. lift . . . up thy voice, be not a - afraid. Al -

be not a - afraid.

f *f*

- le - lu - ia, *ff* *rall.* *END.*

f Al - le - lu - ia, Al - le - lu - ia. A - men.

ff *rall.*

rall. *END.*

ff *rall.*

* *Very slowly and smoothly.* (♩. = 50.)

pp (*Pastorale.*)

SOPRANOS ONLY.

pp

O that Birth for ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

cres. *f*

Sa - viour of our race, And the Babe, the world's Redeem - er, First re -

cres. *f*

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

O ZION, THAT BRINGEST GOOD TIDINGS.

[No. 76.]

dim. *rall.*

veal'd His sa - cred Face, Ev - er - more and ev - er - more.

dim. *rall.*

TENORS.

Of the Fa - ther's Love be - got - ten Ere the

BASSES.

Of the Fa - ther's Love be - got - ten Ere the

a tempo.

mp

worlds be - gan to be, He is Al - pha and O - me - ga, He the

worlds be - gan to be, He is Al - pha and O - me - ga, He the

f

f

f

source, the end - ing He, Of the things that are, that have been, And that

source, the end - ing He, Of the things that are, that have been, And that

p *cres.* *ff*

p *cres.* *ff*

p *cres.* *f*

Repeat first Chorus,
and there end.

fu - ture years shall see, Ev - er - more and ev - er - more.

fu - ture years shall see, Ev - er - more and ev - er - more.

Slower. *pp* *pp Slower.* *Slower.* *pp* *ppp*

77

He shall feed this flock.

Isaiah xl. 11.

J. ALLAN.

He shall feed . His flock like a shep - herd, shall

feed His flock like a shep - herd, He shall feed His

Moderato. *p* *p*

HE SHALL FEED HIS FLOCK.

[No. 77.]

flock like a shep - herd, shall feed His flock like a

p

shep - - herd: He shall gath - er the lambs, the..

rall. *p a tempo.*

lambs with His arm, and car - ry them in His bo . .

pp

- som, He shall gath - er the lambs, the lambs with His

p *cres.*

arm, and car - ry them in His bo - som.

p *rall.*

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVEY.

Con moto.

They that wait upon the Lord shall re - new their strength ; they shall

mount up with wings, shall mount up with wings, with wings as

They that wait upon the
ea - gles. They that wait upon the Lord, up - on . . the
They that wait upon the Lord, up - on the

Lord shall re - new their strength, shall re - new their strength ;
Lord shall re - new their strength, shall re - new their strength ; they shall
Lord shall re - new their strength,

mount up with wings, shall mount up with wings, shall mount up with

f

with wings as . . ea - gles ;

wings, with wings as ea - gles ; they shall run, and not be wea - ry ; they shall

p

walk, and not be faint ; they shall run, and not be wea - ry ; shall

f

walk, and not be faint, they shall walk, and not be faint. . .

A little faster.

Trust ye in the Lord, in the Lord for ev - er ; for in the

f

Lord Je - ho - vah is ev - er - last - ing strength, trust ye in the

for in the Lord . . Je -

Lord, in the Lord . . for ev - er; for in the Lord for in the
Je -

- ho - vah is ev - er - last - ing strength,

Lord Je - ho - vah is ev - er - last - ing strength,
- ho - vah is ev - er - last - ing strength, trust

Lord Je - ho - vah is ev - er - last - ing strength,

trust ye in the Lord, in the Lord Je - ho - vah; for in the Lord Je -

trust ye in the Lord, in the Lord Je - ho - vah;

- ho - vah is ev - er - last - ing strength, ev - er - last - ing strength.

Isaiah xlviii. 18.

Arranged from GOUNOD by J. B. THOMSON.

Slowly and tenderly.

p O that thou hadst hearkened, O that thou hadst hearkened, hadst

heark-en-ed to My commandments; then had thy peace been as a

riv-er, and thy righteousness as the waves, . . as the

waves, the waves of the sea, then had thy peace been as a riv-er, and thy

righteousness as the waves, as the waves of the sea.

80 Who is among you that feareth the Lord.

Isaiah l. 10.

H. G. TREMBATH.

TENORS AND BASSES.

mp
Who is among you that fear-eth the Lord, who is among you that

Moderato. (♩ = 60.)

This system contains the first line of music for Tenors and Basses. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/2. The melody starts on a whole note, followed by quarter notes and eighth notes. The piano dynamic *mp* is indicated. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines. The tempo marking *Moderato. (♩ = 60.)* is placed above the piano part.

fear-eth the Lord, that o-bey-eth the voice of His ser-vant, that

pp

This system contains the second line of music. The vocal line continues with the melody, ending with a half note and a fermata. The piano dynamic *pp* is indicated. The piano accompaniment continues with chords and moving lines.

walk-eth in dark-ness, and hath no light?

rit. e cres. poco.

This system contains the third line of music. The vocal line continues with the melody, ending with a half note and a fermata. The piano dynamic *pp* is indicated. The piano accompaniment continues with chords and moving lines. The tempo marking *rit. e cres. poco.* is placed above the piano part.

WHO IS AMONG YOU THAT FEARETH THE LORD. [No. 80.

a tempo.

Who is among you that fear-eth the Lord, who is among you that

Who is among you that fear-eth the Lord, who is . . . among you that

mp

tear-eth the Lord,

fear-eth the Lord, that o-bey-eth the voice of His ser-vant, that

pp

poco rit.

walk-eth in dark-ness, and hath . . . no . . . light?

poco rit.

A little quicker.

f

Let him trust in the name of the Lord, and stay up-on his

f

God, let him trust in the name of the Lord, and stay up-on his

No. 80.] WHO IS AMONG YOU THAT FEARETH THE LORD.

marcato.

God, let him trust in the name, . . . let him

marcato.

God, let him trust in the name of the

let him trust in the name of the Lord,

trust in the name . . . of . . . the . . . Lord, and

. in the . . . name . . . of the Lord,

Lord, and stay up-on his God,

stay up-on his God, let him trust in the name of the

pp Slowly.

Lord, and stay up-on . . his God. Who is a-mong you that

pp Slowly.

rit. molto. *mf*

fear-eth the Lord, let him stay up-on his God.

mf

rit. molto.

81 How beautiful upon the mountains.

Isaiah lii. 7, 9.

R. A. SMITH.

Moderato.

How beau-ti-ful up-on the mountains,

How beautiful upon the

how beautiful upon the mountains are the feet of him that

mountains,

bringeth good tidings, that publisheth peace, that publisheth peace; that

bringeth good tidings, good tidings of good, that publisheth sal - vation; that

bringeth good tidings, good tidings of good, that publisheth sal - vation; that

bringeth good tidings, good tidings of good, that publisheth sal - vation; that

saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!

saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!

Break forth in - to joy, sing to - gether, sing to - gether, ye waste

plac - es of Je - ru - sa - lem: for the Lord hath

comforted His peo - ple, He hath re - deem - ed Je - ru - sa -

- lem. Halle - lu - jah, Halle - lu - jah. Praise ye the

Lord; Halle - lu - jah, Halle - lu - jah. Praise ye the Lord.

* This repeat is optional.

Break forth into joy.

Isaiah lii. 9, 10.

R. S. BARNICOTT.

Allegro vivace.

Break forth,

Break forth,

Break forth,

break forth in - to

Break forth,

Allegro vivace.

joy, break forth in - to joy,

sing to - ge - ther, sing to - ge - ther,

ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -

ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

The first system of the musical score for 'Break forth into Joy'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are 'ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .'. The piano part includes chords and arpeggiated figures.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more active bass line. The lyrics are not present in this system.

ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . the

The third system of the musical score, marked 'ALL VOICES IN UNISON'. It features a single melodic line for all voices in the upper staff and a piano accompaniment in the lower staff. The key signature remains three sharps. The lyrics are 'The Lord hath made bare His ho - ly arm, . . the'. The piano part includes chords and arpeggiated figures.

Lord hath made bare His ho - ly arm . . in the

eyes of all the na - tions, in the eyes of all the na -

and all the ends of the earth . . shall see the sal -
- tions ; and all . . the ends of the earth . . shall . . see the sal -

BREAK FORTH INTO JOY.

- va - tion of God. *rall.*

- va - tion of God. *p rall.*

shall see the sal va - tion of *rall.*

a tempo. Break forth in - to joy, break

God. *a tempo.*

p cres. f

forth in - to joy, sing to - ge - ther, sing to - ge - ther,

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first two systems of music, and the second system contains the last two systems. The piano part features a variety of textures, including arpeggiated figures, block chords, and moving lines. Dynamics range from piano (p) to forte (f). The tempo markings are 'rall.' (rallentando) and 'a tempo.' (return to tempo). The lyrics are: '- va - tion of God. shall see the sal va - tion of God. Break forth in - to joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,'.

BREAK FORTH INTO JOY.

[No. 82.]

ye . . waste plac - es, ye . . waste plac - es, sing to - ge - ther,

The first system of musical notation features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a treble clef and includes a dynamic marking of *f* (forte) above the first measure. The piano accompaniment consists of two staves, with the right hand starting on a treble clef and the left hand on a bass clef. The lyrics are written below the vocal staff.

sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -

The second system continues the musical piece. The vocal melody and piano accompaniment follow the same instrumental structure as the first system. The lyrics continue below the vocal staff.

- ru - sa - lem. . . . And all the ends of the earth . . .

legato.

The third system concludes the musical piece. The piano accompaniment in the lower staves includes the instruction *legato.* (legato) written below the left hand. The lyrics conclude with "And all the ends of the earth . . .".

BREAK FORTH INTO JOY.

shall . . . see the sal - va - tion, sal - va - tion of God, shall

see the sal - va - tion, shall see the sal - va - tion of

God.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into three systems. The first system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The second system contains the second line of the vocal melody and the next two staves of the piano accompaniment. The third system contains the third line of the vocal melody and the final two staves of the piano accompaniment. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a more active bass line. The vocal part is a single melodic line with lyrics underneath.

83 For a small moment have I forsaken thee.

Isaiah liv. 7, 8, 10.

J. STAINER.

Slowly. (♩ = 60.)

pp For a small moment have I for - sak - en thee ; but with great

mercies will I ga - ther thee. In a lit - tle wrath I hid my

face from thee for a moment ; but with ev - er-last-ing kind-ness will

I have mercy on thee, saith the Lord thy Re - deem - er.

QUARTET, OR SEMI-CHORUS.

Allegretto. (♩ = 100.)

p For the mountains shall de - part, and the hills be re -

No. 83.] FOR A SMALL MOMENT HAVE I FORSAKEN THEE.

mov'd; but My kind - ness shall not de - part from thee,

dim.

neither shall the covenant of My peace be re - mov - ed,

p

neither shall the covenant of My peace be re - mov - ed, saith the

cres. *f*

Lord, the Lord that hath mer - cy up - on . . thee, My kindness shall

ff *p*

not depart from thee, saith the Lord that hath mer - cy up - on . . thee.

pp *rall.*

Repeat the Quartet, or Semi-Chorus, "For the mountains shall depart," as Chorus,

Seek ye the Lord.

Isaiah lv. 6, 7.

J. F. BRIDGE.

Moderato.

SOPRANO SOLO, OR ALL THE SOPRANOS.

mf

Seek ye the Lord while

Moderato. (♩ = 66.)

mf

He may be found, call ye up - on Him while He is near,

CHORUS.

mf Seek ye the Lord while . . . He may be found,

Seek ye the Lord while He may be found, . . . call ye up -

mf found, . . . call

call . . . ye up - on Him while He is

- on Him while He is near, call ye up - on Him while He is

dim.

near : *cres.*

near : Let the wick - ed for - sake his way, his . . way, and th' un-
cres. way,

Let the wick - ed for - sake his

p

- righteous man his thoughts : and let him re - turn . . un -
 let him . .

way, for - sake his way : and let . . him re - turn . . un -

- to . . . the Lord, *cres.*

- to . . . the . . Lord, and He will have mer - cy, have mer - cy up -

- to . . . the Lord, *cres.*

cres. *f*

- on him ; and to . . our . . God, for He . . will, for He will a -

cres.

dim. *p*

Let him re - turn . . un - to the Lord, let

- bundantly pardon. Let him re - turn un - to the

SEEK YE THE LORD.

[No. 84.]

him re - turn . . un - to the Lord, . . for He . . will a -
 Lord, . . let him re - turn . . un - to the Lord, for

- bundant - ly per - - don. *cres.*
 He . . will par - - don. Seek ye the Lord,
cres. Seek . . . ye the Lord, O seek .

seek ye the Lord while He may be found, call . . ye up
 . . . ye the Lord while He . . . may be found, call . . ye up .

- on Him . . while He . . is near, seek ye the Lord..
 - on Him . . while He is near, seek ye the

while He may be found, call ye up - on Him while . . He is near.
 Lord, . . . *f* *p rall.*

Seek ye the Lord.

Isaiah lv. 6, 7.

Moderato. ($\text{♩} = 60$.)

F. R. RICKMAN.

QUARTET, OR SEMI-CHORUS.

Seek ye the Lord while He may be found, seek ye the Lord

p

cres. *mf*

while He may be found, call ye up - on . . Him,

cres. *mf*

call ye up - on . . Him,

cres.

CHORUS.

p

call ye up - on Him while He is near: Seek ye the Lord while He may be

p

cres. *mf*

found, seek ye the Lord while He may be found, call ye up - on . . Him,

mf

cres.

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

SEEK YE THE LORD.

[No. 85.]

p *mf* *dim.*

call ye up - on . . Him, call ye up - on . . Him while He is near:

p *mf* *dim.*

call ye up - on Him,

TENORS AND BASSES.

Faster. f

Let the wick - ed for -

Faster. (♩ = 90.)

Sw.

Gt. mf

Let the wick - ed for-sake his . .

sake his . . way, . .

Let the wick - ed for -

Let the wick - ed for-sake his

SEEK YE THE LORD.

dim. e rit.
way, .*a tempo.*

and let him re - turn . . un - to the Lord, . . .

sake his way, and

dim. e rit.

way, .

*dim. e rit.**a tempo.**p Sw.**Without Ped.*

let him re - turn un - to the Lord,

and He will have

Lord,

and He . . will have mer - cy up -
*cres.*and He will have mer - cy,
mer - cy up - on . . . him,will have . . mer - cy up -
He will have mer - cy up -
cres.

He will have mer - cy up -

on him, He will have mer - cy, mer - cy up - on him.

on him,

He will have mer - cy.

on him.

rit. molto.

SEEK YE THE LORD.

[No. 85.]

Tempo lmo.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him, call ye up -

call . . . while He is near, O seek the
on . . Him, call, . . call up-on Him, O seek the
call up - on Him, seek, . .

Lord, O seek the Lord, seek ye the Lord . . .
the Lord,

Seek ye the Lord.

Isaiah lv. 6, 7.

J. V. ROBERTS.

TENOR SOLO.

Andantino. ($\text{♩} = 80.$)

Sw. Diaps. & Oboe. *pp* Sw. Diaps.

Seek ye the

Lord while He may be found, call ye up - on Him while

He is near, seek ye the Lord while He may be

cres. molto.

found, call ye up - on Him while He is near: *add. Oboe.*

mf
Let the
pp Sw. Diaps.

espressivo.
p
wick-ed forsake his way, and the un-right-eous man his thoughts, and re-
pp Voix celeste.

rall. *a tempo.*
- turn un-to the Lord, re - turn un-to the Lord, and
a tempo.
rall. *Sw Diaps.*

He will have mer-cy, and a - bundant - ly par-don, He will have
ad lib Oboe.

accel.

mer - cy, and a - bund - ant - ly . . par - don, a - bund - ant - ly . .

accel.

rall. *a tempo.*

par - don, a - bund - ant - ly . . par - don. Seek ye the

rall. *a tempo.*

Ch. p

TENOR SOLO.

Lord, while He may be found, call ye up - on Him while

CHORUS.

pp Seek ye the Lord, seek ye the Lord, seek ye, O

pp

SEEK YE THE LORD.

[No. 86.]

He is near, seek ye the Lord,

seek the Lord, seek ye the Lord while He may . . be

mf *pp*

Sv. with Oboe. mf *p*

This system contains the first two staves of the musical score. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note 'He' followed by a half note 'is', then a quarter rest, then a half note 'near,'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *f* (forte) above the vocal line, *mf* (mezzo-forte) above the piano line, and *pp* (pianissimo) below the piano line. A section of the piano accompaniment is marked *Sv. with Oboe. mf* (Soprano with Oboe, mezzo-forte) and *p* (piano).

seek ye the Lord, while He is near :

found, call ye up - on Him while He is near :

add to Sv.

This system contains the next two staves of the musical score. The vocal line continues with 'seek ye the Lord,' followed by a half note 'while', a half note 'He', and a half note 'is near :'. The piano accompaniment continues with chords and moving lines. The dynamic marking *add to Sv.* (add to Soprano) appears above the piano line, indicating a change in the accompaniment for the vocal part.

Let the wicked forsake his

mf

cres. *dim.*

and the unrighteous man his thoughts.

mf *ff*

way, and re - turn unto the Lord, and re -

ff *Gt. Diaps. coupd. to Full Sw.*

Ped. *Solo.*

He will have mer - cy,

pp

- turn unto the Lord, and He will have mer - cy, He will have

pp

pp Ch. *Sw. Diaps. with Oboe.*

Without Ped. *Ped.*

He will have mer-cy

He

mer-cy,

He will have mer-cy, and a - bund-ant - ly pardon,

p Ch.

*Without
Ped.*

will have mercy,

He will have mercy,

and a - bundantly pardon,

and a -

Str.

Ch.

Sw.

Ped.

Without Ped.

Ped.

and a- bundantly pardon,

bundantly pardon, He will have mercy, He

pp

pp

pp

pp

pp Oboe in.

and a- bund- ant-ly par- don. A - men.

rall.

will have mer- cy and par - don. A - men.

rall.

rall.

Ped. 32 ft.

87 Arise, shine, for thy light is come.

Isaiah lx. 1-3.

G. J. ELVEY.

Allegro.

f A - rise, a - rise, shine, for thy light is come, shine,
f A - rise, a - rise, shine, for thy light is come,

shine, for thy light is come, is
 shine, for thy light is come, and the glo - ry of the Lord is ris -
 shine, for thy light is come, and the glo - ry of the Lord is

cres. ris - en up - on thee, is *f* ris - en up - on . . thee.
 ris - en up - on thee, is ris - en, is ris - en up - on . . thee.
cres. ris - en up - on thee,

p For behold, darkness shall cov - er the earth, and gross

p For behold, darkness shall cov - er the earth, and gross

darkness, and gross darkness, gross dark - ness the

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a half note Bb4, and a quarter note C5. There is a measure rest, followed by a half note D5, a quarter note E5, a half note F5, and a quarter note G5. Another measure rest follows, then a half note G5, a quarter note A5, a half note Bb5, and a quarter note C6. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

people, gross dark - ness the peo - ple : but the

f

f

cres.

This system continues the vocal and piano parts. The vocal line has a measure rest, then a half note D5, a quarter note E5, a half note F5, and a quarter note G5. Another measure rest follows, then a half note G5, a quarter note A5, a half note Bb5, and a quarter note C6. The piano accompaniment continues with the same rhythmic pattern, featuring a crescendo in the final measure.

Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

This system concludes the piece. The vocal line has a measure rest, then a half note D5, a quarter note E5, a half note F5, and a quarter note G5. Another measure rest follows, then a half note G5, a quarter note A5, a half note Bb5, and a quarter note C6. The piano accompaniment continues with the same rhythmic pattern, featuring a forte dynamic in the final measure.

ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 37.]

His glo - ry shall be
rise up - on . . . thee, and His glory shall be seen, His glory shall be

seen, His glo - ry shall be seen up - on . . . thee. *p*
seen, His glo - ry shall . . . be seen up - on . . . thee. And the
seen, shall . . . be . . . seen up - on . . . thee. *p*

seen, His glo - ry shall be seen up - on . . . thee.
and kings . . . to the
Gentiles shall come, shall come to Thy light, and kings . . . *f*

and kings . . .
bright - ness . . . of thy ris - ing, and kings . . . to the
to the brightness of thy ris - ing, and kings to the
to the brightness . . . of thy ris - ing, kings . . . to the

. . . to the brightness of thy ris - ing, and kings to the
brightness, the bright - ness . . . of thy ris - ing. A - rise, a - rise,
brightness, the brightness of thy ris - ing. A - rise, a - rise,
brightness, the brightness . . . of thy ris - ing. A - rise, a - rise, shine,

brightness, the brightness of thy ris - ing. A - rise, a - rise,

shine, for thy light is come, shine, for thy light is come, thy light is come.

shine, for thy light is come, shine, for thy light is come, thy light is come.

88 Arise, shine, for thy light is come.

Isaiah lx. 1, 19.

E. J. HOPKINS.

Bold and spirited. (♩ = 116.)

A - rise, shine, for thy light is come, and the glory of the

Lord, the glo-ry of the Lord, the glo-ry of the Lord, is

ris - en up - on thee, a - rise, shine, for thy light is come, and the

glo-ry of the Lord, the glo-ry of the Lord is ris -

en... up - on thee, the glo - ry of the Lord, the

glo - ry of the Lord is ris - en, is ris - - en up -

on thee. The sun shall be no more thy

shall be . . no more thy light by
light by day, shall be no more, no more thy light by

day ;
day ; neither, nei - ther for bright - ness shall the moon give
day ;

light un - to thee, give light un - to thee: but the Lord, the

Lord shall be un - to thee an ev - er-last-ing light, an

an ev - er-last-ing
ev - er-last-ing light, shall be un - to thee an . . ev - er-last-ing
un - to thee, a . .

light, *Joyfully.*
light, but the Lord shall be un - to thee an
light,

ev - er-last-ing light, and thy God thy glo - ry. . . .
rall.

In all their affliction.

Isaiah lxiii. 9.

W. J. HUTCHINS.

Adagio. *cres.*

p

In all their af-flic-tion He was af-flict-ed,

p *cres.*

and the an-gel of His presence saved them: in His love and in His

p

cres. *dim.*

pi-ty He re-deem-ed them, Here-deem-ed them; and He bare them, and He

cres. *dim.*

and car-ried them all the days of old, and He bare them, and

cres.

bare them, carried them all the days of old, bare them,

car-ried them, *f* *dim.* *rall.*

carried them, He car-ried them all the days of old, all the days of old.

f *dim.* *rall.*

Thou, O Lord, art our Father.

Isaiah lxiii. 16 ; John iv. 23.

J. BARNEY.

Not too slow. ($\text{♩} = 100$.)

First system of musical notation. Treble and bass staves in G major (three sharps) and 3/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'Not too slow. (♩ = 100.)'. The dynamic is *mf* (mezzo-forte). The lyrics are: 'Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther ;'.

Second system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *cres.* (crescendo) and *f* (forte). The lyrics are: 'our Re - deem - er from ev - er - last - ing is . . . Thy name.'

Third system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *p* (piano) and *f* (forte). The lyrics are: 'Thou, Thou, O Lord, art our Fa - ther, . . . Thou art . . . our Thou, O Lord,'.

Fourth system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *cres.* (crescendo). The lyrics are: 'Fa - ther ; our Re - deem - er from ev - er - last - ing, our Re -'.

Fifth system of musical notation. Treble and bass staves. The melody continues in the treble staff. Dynamics include *f* (forte). The lyrics are: '- deem - er from ev - er - last - ing is Thy name, . . . is'.

Thy name. The hour cometh, and now is, the

p

Sw. p

hour cometh, and now is, when the true worshippers shall

cres. *p*

cres. *p*

worship the Father in spir-it and in truth, in spir-it

cres. *p*

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Thy name. The hour cometh, and now is, the hour cometh, and now is, when the true worshippers shall worship the Father in spir-it and in truth, in spir-it'. Dynamic markings include *p* (piano), *Sw. p* (swell piano), and *cres.* (crescendo).

and in truth, the hour cometh, and now is, the hour

cometh, and now is, when the true worshippers shall

worship the Father in spir - it and in truth, in

cres.

cres.

cres.

dim.

p

dim.

p

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The lyrics are written below the vocal melody. The score includes dynamic markings such as *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

spir - it and in truth. . . Thou, O Lord, art our Fa - ther,

Thou . . art our Fa - ther; our Re - deemer from ev - er -
f our Re - deem -

- last - ing is Thy name, our Re - deem - er,
dim. p
 - er is Thy name, *Ped. pp*

our Re - deem - er from ev - er - last - ing is Thy name.
rall. dim. p pp
rall. dim. p pp

Lamentations iii. 22, 23; Psalms lxxviii. 19; xxxvi. 10.

J. BOOTH.

Larghetto.

p It is of the Lord's mercies that we are not con-sum-ed, be-

- cause His compassions fail not. They are new ev-ery morn-ing,

f

Andante.

p great is Thy faith-ful-ness. Blessed, blessed, bless-ed be the

Lord, . . who dai-ly load-eth us with His ben-e-fits,

cres. e-ven the God, the God of our sal-va-tion, *mf* e-ven the God, the

cres. *mf*

God of our sal - va - tion.

Sw.
pp

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a vocal melody and piano accompaniment, followed by a rest for the vocal line. The piano part continues with a sustained accompaniment. The system ends with a double bar line.

mf
O con - tinue Thy lov - ing - kindness, Thy lov - ing -

mf

This system contains the third and fourth staves of music. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The system ends with a double bar line.

ff
kindness un-to them that know Thee; and Thy righteousness to the

ff

This system contains the fifth and sixth staves of music. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The system ends with a double bar line.

pp rall. *molto rit.*
upright in heart, and Thy righteousness to the upright in heart. A - men.

pp rall. *molto rit.*

This system contains the seventh and eighth staves of music. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The system ends with a double bar line.

The Lord is my portion.

Lamentations iii. 24—26.

E. J. HOPKINS.

Moderato. (♩ = 72.)

mf

The Lord is my por - tion, saith my soul; . . therefore will I

mf

hope, will I hope in Him. The Lord . . is good unto them . . that

wait for Him, to the soul . . that seeketh Him, that seek - eth Him, the

Lord is good unto them . . that wait for Him, to the soul that

A little quicker.

seeketh Him, that seek - eth Him. It is good that a man should both

hope and qui-et - ly wait, should qui - et - ly wait for the sal -

-vation of the Lord, a man should both hope... and qui - et - ly

wait... and qui - et - ly wait for the sal - vation of the Lord, should

should

Original time.

dim. qui - et - ly wait for the sal - va - tion of the Lord. The
dim. qui - et - ly wait *rall.* for the Lord.

Lord is my por - tion, saith my soul; therefore will I

cres.

hope, will I hope . . in Him, . . therefore will I hope, will I

hope . . in . . Him, will I hope in Him, will I hope in Him.

f *rall.* *rall.*

93

They that be wise.

Daniel xii. 3.

Firmly, and not too slow. (♩ = 60).

J. M. BELL.

They that be wise shall shine as the brightness, shine as the brightness of the

fir - ma - ment; they that be wise, they that be wise . . shall shine as the

brightness of the fir - ma - ment, shine as the brightness of the

mf *mf*

fir - ma - ment; and they that turn ma - ny, turn ma - ny to

righteousness, and they that turn ma - ny, turn ma - ny to

Rather faster. (♩ = 96.)

righteousness as the stars for ev - er and ev - er, the

cres.

stars for ev - er and ev - er, as the stars for .. ev - er and

cres.

cres.

ev - er, the stars for ev - er and ev - er, for

cres. *f* *dim.*

ev - er and ev - er, for ev - er and ev - er.

cres. *f* *dim.*

Come, and let us return.

Hosea vi. 1; Isaiah lv. 7; Psalm cxvi. 1-5.

W. JACKSON.

Slowly and expressively.

p Come, and let us re - turn .. un - to . . the Lord, and *mf*

He will have mer - cy, have mer - cy up - on us; and to our
and He will have mer - cy up - on us; *cres.*
mf have mer - cy up - on us; *cres.*

God, for He will a - bund - ant - ly par - don.
rit.

SOPRANOS. *A little faster.*

I love the Lord, be - cause He hath heard my voice, and my suppli -
A little faster.

ca - tions. Be - cause He hath in - clin - ed His ear un - to me, . .

COME, AND LET US RETURN.

[No. 96.]

therefore will I call . . up - on Him as long as I live, will

call . . up - on Him as long as I live.

ALL VOICES IN UNISON. *alla recit.*

The sorrows of death

com-pass'd me, the pains of hell gat hold up - on me: I found

cres - cen - do. rit.

trouble and sorrow. Then called I upon the name of the Lord.

p *cres - cen - do. rit.* *f*

f yea, our

Gracious is the Lord, gracious and right-e-ous; yea, our

f yea, our

God is mer - ci - ful.

God is mer - ci - ful. Who is like un - to the

God is mer - ci - ful.

Tempo 1mo.

p

Lord our God? Come, and let us re - turn un - to .. the

p

COME, AND LET US RETURN.

[No. 94.]

mf Lord, and He will have mercy, have mercy up - on us ;
mf and He will have mercy up - on us ;

cres - *cen* - do. *dim. e rit.*
 and to our God, for He will a - bundantly par - don.
cres - *cen* - do. *dim. e rit.*

cres - *cen* - do. *dim. e rit.*

a tempo. *pp* Come, and let us re - turn un - to the Lord. A - men, A - men.
a tempo. *pp*

a tempo. *pp*

95 Rend your heart, and not your garments.

Joel ii. 13.

J. B. CALKIN.

p

Rend your heart, and not your garments, and turn un - to . . the

Lord your God: for He is gra - cious, gra - cious and mer - ci - ful,
for He is gra - cious and mer - ci - ful,

f and re - pent . . eth
p slow to an - ger, and of great kind - ness, *p* and re - pent - eth
p

Him . . . of the e - vil, *cres.*
Him . . of the e - vil, and re - pent . . eth Him, . .
cres.

f and . . re - pent - eth Him *pp* of the e - - vil.
pp

Who is a God like unto Thee.

Micah vii. 18.

W. HATELY.

Moderato.
mf
 Who is a God like un - to Thee, who is a God like un - to

p
 Thee, that par-doneth in - i - qui - ty, that par-doneth in - i - qui - ty, and

p

cres.
 passeth by the transgression of the remnant of His her - it - age, and

cres.

dim.
 passeth by the transgression of the remnant of His her - it - age?

dim.

mf
Faster.
 Who is a God like un - to Thee? He re-taineth not His an - ger for

mf

be-cause He de -
dolce.

ev - er, He retaineth not His an-ger for ev - er, be -

light-eth in mer - cy, be-cause He de-light-eth in mer - cy, in

- cause He de-light-eth in mer - cy, be-cause He de-light-eth in

mer - cy,

mer - cy, be - cause He de - light-eth, de - light-eth in mer - cy, be -

cres. f

- cause He de - light-eth in mer - cy, de-light-eth in mer - cy.

dim. dim.

f Tempo primo.

Who is a God like un - to Thee? Who is a God like un - to Thee?

f dim. p

The Lord is good.

Nahum i. 7

First time QUARTET, second time. CHORUS.

J. BELL.

Moderato. (♩ - 80.)

mf The Lord is good, the Lord is good, a strong - hold, a

mf

strong - hold in the day . . of trou - ble, in the

rall. e dim.

rall. e dim.

The Lord is good, the Lord is good, a

a tempo.

day of trou - ble. a strong - hold, the

f

strong - hold,

Lord is good, a strong - hold, a strong - hold, a strong - hold in the

the Lord is good,

day of trou - ble, the day . . of trou - ble.

rall. e dim.

rall. e dim.

THE LORD IS GOOD.

Slowly. First time QUARTET, second time CHORUS. cres.

And He knoweth them that trust in Him, He knoweth them that

trust in Him, He knoweth them that trust in Him, He knoweth,

He knoweth them that trust in Him, . . . He knoweth
knoweth them, He knoweth them that trust in Him, He know - eth
know - eth them that trust in Him,

them that trust, that trust in Him. Him. A - men.
them that trust, that trust in Him. Him. A - men.

The Lord is in His holy temple.

Habakkuk ii. 20.

Slowly.

mp

The Lord is in . . His ho - ly tem - ple, the

mp

Detailed description: This is the first system of a musical score. It features a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked 'Slowly.' and the dynamics are 'mp' (mezzo-piano). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'The Lord is in . . His ho - ly tem - ple, the' are written below the treble staff.

Lord is in . . His ho - ly tem - ple: let all the

Detailed description: This is the second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'Lord is in . . His ho - ly tem - ple: let all the' are written below the treble staff.

earth keep si - lence be - fore Him, let all . . the earth keep

Detailed description: This is the third system of the musical score. It continues the melody and accompaniment. The lyrics 'earth keep si - lence be - fore Him, let all . . the earth keep' are written below the treble staff.

si - lence be - fore Him, keep si - lence be - fore Him.

pp

Detailed description: This is the fourth and final system of the musical score. It concludes the piece with a double bar line. The dynamics are marked 'pp' (pianissimo). The lyrics 'si - lence be - fore Him, keep si - lence be - fore Him.' are written below the treble staff.

Sing, O daughter of Zion.

Zephaniah iii. 14, 15.

H. E. BUTTON.

Allegro.

f Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el;

sing, sing, O daughter of Zi-on; be glad and re-joyce with all . the

be glad and re-joyce, be glad and re-joyce with all . the
mf be glad and re-joyce, be glad and re-joyce, O
 heart, be glad and re-joyce, be glad and re-joyce with all . the
mf be glad, re-joyce, be glad, re-joyce with all the

heart,
 daughter, O daughter of Je-ru-salem, be glad, re-joyce .
 heart,
 heart,

ff

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with all the heart, O daughter . . of Je - ru - sa - lem.

O daughter of Je - ru - sa - lem.

* QUARTET. *Andante moderato.*

p The Lord is in . . the midst of thee . . *mf* thou shalt not see

ev - il an - y more, the Lord is in . . the midst of thee :

thou shalt not see ev - il, thou shalt not see ev - il, *dim.*

thou shalt not see ev - il, thou shalt not see ev - il, thou shalt not see

dim.

* If possible, this movement should be sung unaccompanied.

SING, O DAUGHTER OF ZION.

ev - il an - y more, the Lord, . . the

Lord, . . the Lord is in the midst, in the midst of thee.

CHORUS. *Tempo lmo. (Allegro).*

Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-

-el; sing, sing, O daughter of Zi-on; be glad and re-

be glad and re-joyce, be
-joyce with all . . the heart, be glad and re-joyce, be
be glad, re-joyce, be

SING, O DAUGHTER OF ZION.

[No. 99.]

glad and re - joice with all . . the heart,

joyce, be glad and re - joyce, O daughter, O daughter of Je -
glad and re - joyce with all . . the heart, O daughter of Je -
glad, re - joice with all the heart,

-ru - sa - lem, be glad, . . re - joice . . with

all . . the heart, O daugh - ter . . of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem.

Rejoice greatly.

Zechariah ix. 9 ; Matthew xxi. 9 ;
Malachi iii. 2 ; Psalm xx. 9.

H. H. WOODWARD.

Allegro. (♩ = 108.)

The first system of the musical score is in G major (one sharp) and 3/4 time. It begins with a piano (p) dynamic. The melody is in the right hand, featuring eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the melody and accompaniment. It includes the lyrics "Re - joice greatly, O . . daughter of Zi - on : be -". The piano (p) dynamic is maintained.

The third system continues the musical composition. The piano (p) dynamic is maintained throughout this section.

The fourth system continues the melody and accompaniment. It includes the lyrics "- hold, thy King cometh un - to thee, . . re - joice, re -". The piano (p) dynamic is maintained.

The fifth system concludes the piece. It includes the lyrics "- joice, be - hold, thy King cometh un - to thee : He is". The piano (p) dynamic is maintained, and the piece ends with a double bar line.

REJOICE GREATLY.

[No. 100.]

cres.

p

just, and having sal - va - tion, He is just, and having sal -

cres.

p

cres.

add Oboe.

va - tion. Ho - san - na to the Son of Da - vid:

f

f

cres.

f Gt.

Slower.

Blessed is He that cometh in the name.. of the Lord. . . .

Slower.

Slower.

QUARTET. *Slow.* (♩ = 69.)

But who may a - bid the day of His com - ing? and
But who may a - bid His com - ing?

CHORUS.
Largo. (♩ = 60.)

who shall stand when He . . . ap - pear - eth? Save, Lord, and
hear us, O King of Heaven, when we call up - on . . . Thee.

hear us, O King of Heaven, when we call up - on . . . Thee.

101

From the rising of the sun.

Malachi i. 11.

Moderato.

F. A. G. OUSELEY.

From the ris - ing of the sun un - to the going down of the

My nameshall be great, shall be great a - mong . . . the Gen -
same My nameshall begreat, shall be great a - mong the Gen -
My nameshall be great a - mong the Gen -

- tiles; *mf*

- tiles; and in ev' - - ry place, and in ev' - - ry

- tiles;

un - to . . . My

place in - cense shall be of - fer'd up un - to . . . My

un - to . . . My

name:

name: for My name shall be great a - mong . . . the

name: for My name shall be great a - mong the . . .

heathen, for My name shall be great a - mong the hea -

heathen,

ff

- then, thus saith the Lord, thus saith the Lord.

ff thus . . . thus . . .

thus saith the Lord, thus saith the Lord.

mf From the ris - ing of the sun un - to the going down of the

mf

My name shall be great, shall be great a - mong . . .

f same My name shall be great, shall be great a .

f My name shall be great a -

... the Gen - tiles;

-mong the Gen - tiles; and in ev' - ry place, and in

-mong the Gen - tiles;

ev' - ry place in - cense shall be of - fer'd up un - to . . .

un -

un -

un -

to . . . My name, thus . . . saith the Lord.

to . . . My name, thus . . . saith the Lord.

to . . . My name, thus saith the Lord.

Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

Andante. *cres.* *dim.*

mp *cres.* *dim.*

Con - sider the lil - ies of the field, how they grow; they toil not, they

dim. *mp*

toil not, neither do . . they spin, spin, con - sider the lil - ies, con - sider the

dim. *p* *mp*

neither do they spin, . .

cres.

lil - ies of the field, how they grow; they toil not, they toil not, neither

cres.

Con moto. *mf* *cres.*

and yet I say unto you,

do . . they spin: and yet . . I say un-to you, That even

mf *Con moto.* *cres.*

and yet . . I . . say un-to you,

Sol - o-mon in all his glo - ry, ev - en Sol - o-mon in all his

CONSIDER THE LILIES.

dim. . . . *rit.* *dim.* these. *Slowly.* *mp*

glory was not arrayed like one of these. Con - sider the lil - ies, con -

dim. . . . *rit.* *dim.* these. *Slowly.* *mp*

Tempo 1mo. *cres.* *dim.*

- sid - er the lil - ies of the field, how they grow; they toil not, they

cres. *dim.*

cres. molto. *f* *con moto.*

toil not, neither do . . they spin: yet Sol - o - mon in all his glo - ry was not ar -

cres. molto. *f* *con moto.*

rit. . . e . . dim.

- rayed like one of these, Sol - o - mon in all his glo - ry was not ar -

rit. . . e . . dim.

. . . molto. *Adagio.* *pp*

- rayed like one of these. Con - sid - er the lil - ies, con - sid - - er.

. . . molto. *p* *Adagio.* *pp*

Matthew ix. 13; Luke xv. 10; 1 Timothy i. 15.

C. VINCENT.

Andante. (♩ = 63.)*p e legato.*

TENOR SOLO. OR ALL THE SOPRANOS.

p

I came not to call the right - eous, I

p

came not to call the right - eous, but sin - ners to re -

mf

- pent - ance, but sin - ners to re - pent - ance, I

came not to call the right - eous, but sin - - ners to re -

- pent - ance.

QUARTET, OR SEMI-CHORUS.

There is joy in the presence of the an - gels of God ov - er

CHORUS.
one sin - ner that re - pent - eth, There is joy in the presence of the

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

an - gels of God, there is joy, *Sw.* there is joy, there is joy in the

f *mf* *mp* *mf*

ov - er one sin - ner that re - pent -

presence of the an - gels of God ov - er one sin - ner that re - pent -

ov - er one sin - ner that re - pent -

- eth, . . . that re - pent - - eth. *Allegro maestoso.* ($\text{♩} = 112.$)

- eth, over one sin - ner that re - penteth. Faith - ful, faith - ful

- eth, . . . that re - pent - - eth. *f*

rall. *f*

faithful is the say - ing, and worth - y, worth - y of all ac - cep -

- ta - tion, faith - ful, faith - ful, faithful is the say - ing, that

rall. *f*

ALL THE VOICES IN UNISON.

*a tempo.**cres.*

Christ Je - sus, Christ Je - sus

came in - to the world to save . . sin - ners,

Christ Je - - sus came in - to the

world to save . . sin - - - - ners.

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

a tempo.

Faith - ful, faith - - ful, faith - ful is the

f a tempo.

rall. al fine.

say - - ing, and worth - y, and worth - y of

rall. al fine.

rall. al fine.

molto ral.

all ac - cep - ta - tion. A - men, A - men.

molto rall.

Come unto Me.

Matthew xi. 28, 29.

Arranged from GOUNOD by J. B. THOMSON.

Slowly.

p
Come un-to Me, come un-to Me, all ye that la-bour and

are heavy lad-en, and I will give, will give you rest, and

dim.
p
I will give, will give you rest. . . Take My yoke up -

- on you, and learn of Me; for I am meek and low-ly in

heart: and ye shall find rest un-to your souls, ye shall find

COME UNTO ME.

[No. 104.]

rest, ye shall find rest un - to your . . souls. O come, . .

come un - to Me, O come, . . come un - to

come, come un - to Me, O come, come un - to

Me, and I will give you rest, and I will give you rest.

dim. *p* *dim.* *p* *ritard.* *ff* *ritard.* *p*

105

Come unto Me.

Matthew xi. 28—30.

J. BOOTH.

Come un - to Me, Come un - to Me, all ye that la - bour

and are heavy lad - en, are heavy lad - en, and I will give you

Largo. *Andante con moto.* *mf* *p* *mf* *p*

COME UNTO ME.

rest, rest, I will give you rest. Take My yoke up -

pp *sf* *mf*

- on . you, and learn of Me, learn . . of . . Me; for

p

and learn of Me; *p* for

I am meek and low - ly,

I am meek, for I am meek, for I am meek and low - ly, and

I am meek and low - ly,

low - ly in heart: and ye . . shall find rest . . . un -

pp

and ye . . shall find

to . . your . . souls, . . ye shall . . . find

mf

COME UNTO ME.

[No. 105.]

rest, . . find rest un - to your souls,
 rest, . . find rest un - to your souls, ye shall find
 un - to . . . your . . . souls, ye

shall find rest, . . find rest un - to your
 shall find rest, . . find rest un - to your

For My yoke . . is eas - y,
 souls. For My yoke is eas - y, and My bur - den is
 souls.

light, for My yoke is eas - y, and My bur - den is . .
 light, *pp* for My yoke is eas - y, and My bur - den is

light. Come un - to Me, come, come un - to Me.
 light. *mf* *pp* *rit.*

Hosanna to the Son of David.

Matthew xxi. 9.

Allegro maestoso.

J. B. CALKIN.

f Ho - san - na, Ho - san - na, Ho - san - na to the Son of

Da - vid, to the Son of Da - vid: Blessed is He that

com - eth, that cometh in the name of the Lord, in the name

of the Lord; . . . Ho - san - na, Ho - san - na, Ho -

san - na in the high - est. A - men. . .

Mark x. 14.

H. GADSBY.

Not too slowly.

Suf - fer the lit - tle chil - dren to come un - to

p

Me, . . . and for - bid them not, and for - bid them not: for of

such is the king - dom of God. . . Suf - fer the lit - tle

cres.

chil - dren to come un - to Me: for of such is the

cres.

dim.

king - dom, the king - dom of God. Suf - fer the lit - tle

dim. *pp*

SUFFER THE LITTLE CHILDREN.

chil - dren to come un - to Me, . . and for - bid them not,

chil - dren to . . come un - to Me, . . and for - bid them not, and for -

- bid them not: for of such is the king - dom of God.

108

Suffer the little children.

Mark x. 14, 15.

E. PROUT.

Moderately fast.
mf
Suf - fer the lit - tle chil - dren to come un - to

Me, and for - bid . . them not,
Suf - fer the lit - tle

Suf - fer the lit - tle chil - dren to come un - to
chil - dren, . . the lit - tle chil - dren to come un - to

SUFFER THE LITTLE CHILDREN.

[No. 108.]

cres

Me, and for - bid them not, for - bid them not: for of such is the

Me, and for - bid them not,
cres.

king - dom of God, of such is the king - dom of God. . .

Crotchets as before.

f

Who - so - ev - er shall not receive the kingdom of God as a lit tle

f

child, Who - so - ev - er shall not receive the kingdom of God as a lit - tle

p

child, he shall not en - ter there - in, he shall not en - ter there - in.

p

(MAGNIFICAT.)

Luke i. 46—55.

E. BUNNETT.

ALL THE VOICES IN UNISON.

Allegro. (♩ = 120.)

f My soul doth mag-ni - fy the Lord, and my

mf *Diaps. Gt. with Sw. coupd. add Prin.*

spir-it hath re-joic-ed in God my . . Saviour. For He hath re-

-gard-ed the low-li-ness, . . the low-li-ness of His hand-

-maid-en. For behold, from hence-forth all gen-er-

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "-a - tions shall call me . . blessed. For He that is might - y hath". The piano accompaniment starts with a forte (*f*) dynamic. The key signature has one sharp (F#), and the time signature is common time (C).

Second system of the musical score. The vocal line continues with the lyrics: "mag - ni - fi - ed me; . . and ho - ly, ho - - ly is His name." The piano accompaniment features a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and bar lines.

The harmonized portions may be sung either with or without accompaniment.

Third system of the musical score, showing a harmonized portion. The vocal line starts with a forte (*f*) dynamic and includes the lyrics: "And His mer - cy is on them that fear Him through-". The piano accompaniment also begins with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Fourth system of the musical score, continuing the harmonized portion. The vocal line includes the lyrics: "-out . . . all gen - er - a - - tions." The piano accompaniment provides harmonic support with various musical notations.

UNISON.

He hath shewed strength, shew - ed strength with His arm ; He hath

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a forte (f) dynamic, featuring chords in the right hand and single notes in the left hand.

seat - ter - ed the proud in the im - ag - in - a - tion

The second system of the musical score. The vocal line continues with a half note D5, followed by a quarter rest, then a half note E5, and a quarter note F#5. The piano accompaniment features a piano (p) dynamic, with chords in the right hand and single notes in the left hand.

of . . . their hearts. He hath put down the might - y from their

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, then a half note B4, and a quarter note C5. The piano accompaniment features a forte (f) dynamic, with chords in the right hand and single notes in the left hand.

seat, and hath . . . ex - alt - ed the hum - ble and

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, then a half note B4, and a quarter note C5. The piano accompaniment features a piano (p) dynamic, with chords in the right hand and single notes in the left hand.

f

meek. He hath fill - ed the hun - gry with . . good

things; and the rich He hath . . sent emp - ty a - way.

p

He re - mem - b'ring His mer - cy hath help - en His ser - vant

p

f

Is - ra - el; as He pro - mised to our fore .

f

fa - thers, A bra - ham and his seed, . . for . ev - er.

UNISON.

Glo - ry be to the Fa - ther, and to . . . the Son, . . and

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now and ev - er shall be: world with - out end. A - men.

Luke i. 46—55.

(MAGNIFICAT.)

J. STAINER.

Allegro.

f My soul doth mag-ni-fy the Lord, and my spir-it hath re -

Allegro. (♩ = 100.)

f

p - joic-ed in God my Sa-viour. For He hath re -

p

- gard-ed the low-li-ness... of His hand-maid-en.

mf For... be-hold, from hence-forth all gen-er-ations shall call me

ff *Slow.*

bless - ed. For He that is might - y hath mag - ni - fi - ed me; and

pp

ff *Slow.*

pp

Ped.

a tempo.

ho - ly . . is . . His name. *mf* And His mer - cy is on

mf

a tempo.

mf

ff

them that fear Him, throughout all gen - er - a - tions. He hath shewed

ff

strength, shewed strength with His arm; He hath scatter - ed the proud

in the im - ag - in - a - tion . . of their hearts.

He hath put down . . the might - y from their seat, and

hath ex - alt - ed the humble and meek. He hath fill - ed the

hun - gry, the hungry with good things; and the rich he hath sent

emp - ty a - way. He re - mem - b'ring His mer - cy hath

holpen His servant Is - ra-el; as He prom - ised to our fore -

- cen - do. and his seed, for ev - er.

- cen - do.

f a tempo.

Glo - ry be to the Fa - ther, and to the Son, and

a tempo.

to the Ho ly Ghost; As it was in the be - gin - ning, is

Slower.

p

now, and ev - er shall be: world with-out end. A - men.

p

Slower.

My soul doth magnify the Lord.

(MAGNIFICAT.)

Luke i. 46—55.

A. S. MARKS.

Allegro.

ALL THE VOICES IN UNISON.

mf

My soul . . doth

*Allegro.**mf**cres.**dim.*

mag - ni - fy the Lord, and my spir - it hath re - joic - ed in

*cres.**dim.*

God . . my Sa-viour. For He hath re - gard - ed the low - li -

- ness, . . the low - li - ness of His hand - maid - - en.

HARMONY.

f For be-hold, from hence - forth all gen-er - a - tions shall

f

f

ff call . . me bless - ed. For He that is might - y hath

dim.

dim.

dim.

pp *rall.* mag - ni - fied me ; and ho - ly is His name.

pp *rall.*

pp *rall.*

VOICES IN UNISON.

*a tempo.**mp*

And His mer - cy is on them, . . on them that . .

*a tempo.**mp*

fear Him, throughout all gen - er - a - tions.

*Poco animato.**f*

He hath shewed strength . . . with His arm; He hath

*Poco animato.**f*

scat - ter - ed the proud in the im - ag - in - a - tion

f

MY SOUL DOTH MAGNIFY THE LORD.

[No. 111.]

marcato.

of their hearts. He hath put down the might - y from their

cres. ff rall. Tempo lmo.

seat, and hath ex - alt - ed the hum - ble and meek. He hath

cres. ff rall. Tempo lmo.

dolce. dim.

fill - ed the hun - gry with good things; . . and the

dolce. dim.

rich He hath . . sent . . emp - ty a - way.

He re - mem - b'ring His mer - cy hath hol - pen His ser - vant

p.

Is - ra - el; as He prom - is - ed to our fore - -

cres.

- fa - thers, A - bra - ham and his seed, . . . for ev - er.

p *pp* *rall.*

VOICES IN UNISON.

Glo - ry be to the Fa - ther, and to the Son, and

f

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

112 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

J. Goss.

With animation.

Blessed be the Lord God of Israel, for He hath visited and re-deemed His

Allegro. (♩ = 100.)

f Gt.

peo - ple ; And hath rais - ed up a might-y sal - va - tion

The first system of the musical score is written for a four-part setting. It features a soprano line, an alto line, a tenor line, and a bass line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "peo - ple ; And hath rais - ed up a might-y sal - va - tion". The music is characterized by a steady, hymn-like melody with a strong harmonic foundation.

for us, in the house of His ser - vant Da - - vid ;

The second system continues the musical setting. It maintains the same four-part structure and key signature. The lyrics are: "for us, in the house of His ser - vant Da - - vid ;". The melody continues with a similar rhythmic pattern, and the harmony remains consistent.

As He spake by the mouth of His ho - ly proph - ets, which have been since the

The third system concludes the musical setting. It follows the same four-part structure and key signature. The lyrics are: "As He spake by the mouth of His ho - ly proph - ets, which have been since the". The music ends with a final cadence, providing a sense of closure to the piece.

world be - gan: That we should be sav - ed from our

and from the hands of all that hate . . . us ;
rall. e dim.

en - emies, and from the hands of all that hate . . . us ;
rall. e dim.

To perform the mercy promised to our fore - fathers, and to re -
Ch. (or Sw.)

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The lyrics are: "member His ho - ly covenant; To perform the oath which He swore to our fore - fa - ther A - braham, that He . . . would that He would give us, That we be - ing de - liv - er - ed out of the hand of our". The piano accompaniment features a steady bass line and chords that support the vocal parts. The score is divided into four systems, each with vocal staves and piano accompaniment.

- member His ho - ly covenant; To perform the oath which He

swore to our fore - fa - ther A - braham, that He . . . would that He would

give us, That we be - ing de - liv - er - ed out of the hand of our

enemies might serve Him without fear, In ho - li - ness and

dim.

This system contains the first two staves of music. The vocal line (treble clef) begins with a key signature of two sharps (F# and C#) and a common time signature. The lyrics 'enemies might serve Him without fear, In ho - li - ness and' are written below the notes. The piano accompaniment (grand staff) follows. A dynamic marking 'dim.' is placed above the piano staff.

right-eous - ness be - fore Him, all the days of our life.

This system contains the next two staves of music. The vocal line continues with the lyrics 'right-eous - ness be - fore Him, all the days of our life.' The piano accompaniment continues with similar harmonic support.

f And thou, child, . . shalt be call-ed the prophet of the Highest :

f

Gl.

This system contains the final two staves of music. The vocal line begins with a forte dynamic marking 'f' and the lyrics 'And thou, child, . . shalt be call-ed the prophet of the Highest :'. The piano accompaniment also features a forte 'f' dynamic. The system concludes with a 'Gl.' (Gloria) marking on the piano staff.

for thou shalt go before the face of the Lord . . . to pre -

- pare His ways; To give knowledge of sal - va - tion un - to His

Ch. (or Sw.)

peo - ple, for the re - mis - sion of their sins, Through the ten - der

dim.

rall.

mer-cy of our God; where-by the day-spring from on high hath

rall.

cres.

vis - it - ed us, To give light to them that sit in dark - ness,

Moderato.

and in the shad - ow . . of death, and to guide our

mp

and in the shad - ow of death,

and in the shad - ow . . of death, *Moderato.*

mp
Gt. Diaps. Sw. coupled.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'rall.' (rallentando) for the first two systems and 'Moderato' for the last two systems. The piano part includes dynamic markings such as 'cres.' (crescendo), 'mp' (mezzo-piano), and 'Gt. Diaps. Sw. coupled.' (Great Diapason Swell Coupled). The lyrics are printed below the vocal staves.

feet . . . in - to the way . . . of peace.

mp to guide our feet in - to the way . . . of peace.

mp to guide our feet in - to the way . . . of peace.

With spirit.

f Glo - ry be to the Fa - ther, and

f

With spirit. (♩ = 100.)

f Gt.

to the Son, . . . and to the

Ho - - ly Ghost; As it was in the be -

- gin - ning, . . is now, and ev - er shall be: world

with - out end. . . . A - - men.

113 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

A. W. MARCHANT.

Allegro moderato.

ALL THE VOICES IN UNISON. *cres* *cen*

p Bless-ed be the Lord God of Is-ra-el, for He hath

Allegro moderato. *cres* *cen*

vis-it-ed and re-deem-ed His peo-ple; And hath rais-ed up a

do *sempre* *al* . . .

might-y sal-va-tion for us, in the house of His ser-vant Da-

f *dim.*

vid; As He spake by the mouth of His ho-ly

mf *cres.* *cres.*

prophets, which have been since the world be - gan : . . That

f *mf* *dim.* *mf*

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note, followed by quarter notes, and includes a crescendo leading to a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with a decrescendo (*dim.*) and mezzo-forte (*mf*) dynamic marking.

we should be sav - ed from our en - e - mies, and from the

cres. *cres.* *cres.*

The second system continues the vocal and piano parts. The vocal line has a crescendo (*cres.*) leading to a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a crescendo (*cres.*) and includes a mezzo-forte (*mf*) dynamic marking.

hands of all that hate . . us ; To per - form the mer - cy

mf *mf*

The third system concludes the vocal and piano parts. The vocal line has a mezzo-forte (*mf*) dynamic marking. The piano accompaniment also features a mezzo-forte (*mf*) dynamic marking.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "prom - is - ed to our fore - fa - thers, and to re - mem - ber His ho - ly cov - en - ant; To per - form the oath which He swore to our fore - fa - ther A - braham, that He would give . . . us, . . ."

The score is divided into four systems. The first system contains the first two lines of music. The second system contains the next two lines, with dynamic markings *mf* and *cres.* above the vocal staves. The third system contains the next two lines, also with *mf* and *cres.* markings. The fourth system contains the final two lines, with a *f* (forte) marking above the vocal staves. The piano accompaniment consists of a grand staff (treble and bass clef) with various chords and melodic lines.

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113.]

mf *cres.* *mf* *cres.* *mf* *cres.*

. . . That we be-ing de-liv-er-ed out of the hand of our

en-emies might serve Him with-out . . . fear, In ho-liness and

righteousness be-fore . . . Him, all the days . . . of our

f *p* *f* *pp* *pp* *pp*

Slower. *Without Organ.*

The musical score is written for voice and organ. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into four systems. The first system contains the vocal melody and organ accompaniment for the first line of the hymn. The second system contains the vocal melody and organ accompaniment for the second line. The third system contains the vocal melody and organ accompaniment for the third line. The fourth system contains the vocal melody and organ accompaniment for the fourth line. The organ part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staff.

Tempo 1mo.

life. . . And thou, child, shalt be call - ed the prophet of the

ff

Tempo 1mo.

High - est: for thou shalt go be-fore the face . . of the

Lord to pre - pare His ways; . . To give knowledge of sal -

mf

mf

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Tempo 1mo.' (Allegretto). The score is divided into four systems. The first system contains the vocal line and piano accompaniment for the first line of lyrics. The second system contains the vocal line and piano accompaniment for the second line of lyrics. The third system contains the vocal line and piano accompaniment for the third line of lyrics. The fourth system contains the vocal line and piano accompaniment for the fourth line of lyrics. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like 'ff' and 'mf'.

va - tion . . un - to His peo - ple, . . for the re - mis - sion

of their sins, Through the ten - der mer - cy of our God ; . . where -

by the day - spring from . . on high, . . where - by the

day - spring . . from on high . . . hath vis - it -

f *ff* *dim.*

f *ff* *dim.*

f *ff* *dim.*

- ed . . . us, To give

Slower. *p*

Slower. *p*

sempre legato. *Slower.*

dim. e rall. *p*

light to them that sit in dark - ness,

and in the shad - ow of death, . . .

pp

pp

morendo. ppp

a tempo. and to guide our feet in - to the way . . of peace.

and to guide our feet in - to the way of peace.

a tempo.

a tempo. Without Organ.

Organ.

p

pp

Without Ped.

Allegro moderato.

f

Glo - ry be to the Fa - ther, and . . to the

ff

Allegro moderato.

f

Ped.

Son, and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and ev - er shall be: world with - out . .

end. A - - men, A - - men, A - men.

rall.

rall.

rall.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The voice part is written on a single staff, while the piano accompaniment is written on a grand staff (treble and bass clefs). The score is divided into four systems. The first system contains the first line of the vocal melody and its piano accompaniment. The second system contains the second line of the vocal melody and its piano accompaniment. The third system contains the third line of the vocal melody and its piano accompaniment. The fourth system contains the final line of the vocal melody and its piano accompaniment, which ends with a double bar line. The tempo marking 'rall.' (rallentando) appears above the piano accompaniment in the third and fourth systems.

Behold, I bring you good tidings.

Luke ii. 10, 11.

J. Goss.

Allegro. (♩ = 104.)

f Behold, behold, I bring you good tidings, I bring you good

tidings of great joy, . . which shall be to all peo - ple.

Be - hold, . . . I bring you good tid - ings, I

Be - hold, I bring you good tidings, I bring you good tidings of

bring you good tidings, I bring you good tidings, I bring you good tidings of
great . . joy, I bring you good tidings of great

great joy, which shall be, shall be to all people, all peo - -

joy, which shall be to all people, all peo - -

great . . joy,

ple.

TENORS AND BASSES. *f*

For un - to you is born this day . . . in the

mf

ci - ty of David a Sav - iour, which is Christ the Lord, For

f

un - to you is born this day . . . in the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

David a Sav - iour, a Sav - iour, a

which is Christ, a Sav - iour, which is Christ, .
Saviour, which is Christ, a Sav - iour, which is Christ the
Christ, . . which is Christ, a Sav - iour, which is Christ,

. which is Christ the Lord.
Lord, is Christ . . the Lord.
. which is Christ the Lord.
is Christ the Lord.

f Behold, I bring you good tidings, I bring you good tidings of

For un - to
 great joy, which shall be to all peo-ple. For un - to
p
 you is born this day, this day in the ci - ty of Da -

you is born this day in the ci - ty, the ci - ty of Da -
p

For un - to you is born this
 - vid, For un - to you is born this day in the
f
 - vid, For un - to you is born this day in the ci - ty, the
f
 day, For un - to you is born this day in the ci - ty, the

ci - ty of Da - vid a Sav - iour, which is Christ, a
 Christ, a

Piu lento.
 Saviour, which is Christ . . the . . Lord . .
 (316)

115 Let us now go even unto Bethlehem.

Luke ii. 15, 10, 11.

J. L. HATTON.

Andante.

Quasi recit.

Let us now go ev-en un-to Beth-lehem, and

Andante.

p e sostenuto.

a tempo.

see this thing which is come to pass, which the Lord hath made known, which the
which the Lord hath made

a tempo.

Lord hath made known, which the Lord hath made known, which the
known, which the Lord hath made known, hath made known,

made known un - to us.

f

Trumpet.

Allegro moderato.

For the an - gel said un - to us,

f

Allegro moderato.

f

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of four systems of staves. The lyrics are: "Fear not, fear not: for, be - hold, I bring you good tid - ings, good tid - ings of great joy, bring good tid - ings of great joy, for, be - hold, for, be - hold, for, be - hold, I bring you good tid - ings". The piano accompaniment features a steady bass line and chords that support the vocal melody. The lyrics are placed below the vocal staves, with some words appearing on multiple lines to align with the notes.

good
Fear not, fear not: for, be - hold, I bring you good tid - ings,
good
tid - ings of great joy,
bring good tid - ings of great joy, for, be -
tid - ings, bring good tid - ings of great joy,
- hold, for, be - hold, for, be - hold, I bring you good tid - ings

of great joy.

Trumpet.

Without Pedal.

For un-to you is born this day in the ci - ty of Da - vid

(Trump.)

Ped.

pp

a Sav - iour

pp

Without Organ.

Without Pedal.

Ped.

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

which is Christ the Lord Halle - lu - jah!

Trumpet.

L.H.

Halle - lu - jah! a Sav - iour which is

Christ the Lord. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! A -

A - men, A -

Without Pedal.

Ped.

men, A - men, A - men, A - men, A - men, Hal-le - lu - jah!

men, Hal-le - lu - jah! A - men, Hal-le - lu - jah! A - men, Hal-le - lu - jah!

Hal - - le - lu - jah! Hal - le -

. . . A - - men, A - - - - men, A - - - -

A - men, Hal-le - lu - jah! A - men, Hal-le - lu - jah! A -

- lu - jah! Hal - le - lu - jah! A - - men, A - men,

- men, Hal-le - lu - jah! A - men, Hal-le - lu - jah! A - - men, Halle -

- men, Hal - - - - le - lu - jah! A - - men, Halle - lu - jah! A -

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

A - - men, Halle - lu-jah! A - men, A-men,

ff

- lu-jah! A - men, Hal - le - lu-jah! A - men,
- lu-jah! A - men, Halle - lu-jah! A - men, A - - -

ff

- men, A - men, A - men, A - - men,

- men, A - - - men, Hal-le - lu - jah! Hal-le -

rit.

Adagio.

- lu-jah! Hal-le - lu - jah! A - men. . . .

rit.

Adagio.

rit.

Slowly. ALL THE VOICES IN UNISON.

p Lord, now lettest Thou Thy

ser - vant de - part .. in peace, in peace, ac - cord - ing to Thy

mf Con moto.

word: ... For mine eyes have seen, have seen Thy sal - va - tion, Which

Con moto.

mf

Thou hast pre - par - ed be - fore the face of all peo - ple; To

be a light to light - en the Gen - tiles, and to be the

glo - ry of Thy peo - ple Is - ra - el. *f* Glo - ry be to the Fa - ther, and

to the Son, . . and to the Ho - ly Ghost ; As it was in the be -

- gin - ning, is now, and ev - er shall be : world without end. *rall.* *pp* A - men.

117 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

J. STAINER.

Luke ii. 29—32.

Moderato.

Lord, now let - test Thou Thy ser - vant de - part . . in

Moderato. (♩ = 100.)

peace, ac - cord - ing to Thy . . word: For mine eyes have

seen Thy sal - va - tion, Which Thou hast pre - pared before the

(326)

face of all peo - ple; To be a light to light-en the

Gentiles, and to be the glo-ry of Thy peo - ple Is - ra-el, to

be the glo-ry of Thy peo - ple .. Is - ra - el. Glo-ry

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The score is in G major, 4/4 time. The vocal line is in a soprano or alto range. The piano accompaniment is in a lower range. The score is written in a traditional musical notation style. The lyrics are in English. The score is for a hymn or song. The title is 'LORD, NOW LETTEST THOU THY SERVANT.' The number is [No. 117.]

f

be to the Fa-ther, and to . . the Son, and to the

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

fff Slower.

shall be : world without end. A - men, A - men, A - men.

fff

Slower.

fff

118 Lord, now lettest Thou Thy servant.

Luke ii. 29—32.

(NUNC DIMITTIS.)

A. S. MARKS.

Slowly.

pp Lord, now lettest Thou Thy

pp servant de - part in peace, ac - cord - ing to Thy word: . . For mine

cres. eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -

UNISON. f - par - ed be - fore the face of all peo - ple; To be a

ff dim. light to light - en the Gen - - tiles, and to be the

LORD, NOW LETTEST THOU THY SERVANT.

dim - in - u - en - do. *p*

glo - ry of . . Thy peo - ple Is - - ra - el.

dim - in - u - en - do. p

Allegro.

f Glo - ry be to the Fa - ther, and to the Son, and

Allegro.

f

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: *f* world with - out end. *A - men.* *ff*

f *ff*

Let your loins be girded.

Luke xii. 35, 36.

G. F. COBB.

Larghetto. (♩ = 96.)

mf Let your loins be gird - ed, be

mf

dim. gird - ed a - bout, and your lamps, your lamps . . .

dim.

cres - cen - do. burn - ing, let your loins be gird - ed, be

cres - cen - do.

f marcato. *ff con forza.* gird - ed a - bout, and your lamps burn - ing, your lamps

f marcato. *ff con forza.*

LET YOUR LOINS BE GIRDED.

mf

burning, let your loins be gird-ed, and your lamps . .

mf

dim.

burning; and be ye . . your - selves, . . be ye . . your -

dim.

poco cres.

- selves like un - to men that look for their lord, that

poco cres. *p*

mf

look for their lord, and be ye . . your - selves like

mf

men, like men that look, that look for their lord.

I will arise.

Luke xv. 18, 19.

R. CECIL.

Slowly.

p I will a - rise, I will a - rise and go to my Fa -

p

- ther, and will say un - to Him, *f* Fa - ther, *pp* Fa - ther, *mf* I have

f *p* *pp* *mf*

sinned, have sinned. I have sinned against heaven, and be - fore Thee, and am

dim. no more wor - thy to be call - ed Thy son. *p* I will a - rise,

dim. *p*

f I will a - rise and go to my Fa - ther, *pp* my Fa - ther. *pp*

f *pp*

Behold the Lamb of God.

John i. 29.
Slowly.

A. E. GRELL.

Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of

God, be-hold the Lamb of God, which tak-eth a-way the

sin of the world, which tak-eth a-way.. the sin of the world, Be-

- hold the Lamb of God be-hold the Lamb, the Lamb of God, which

tak-eth a-way the sin of the world, which tak-eth a-way the

Slower.

sin of the world, which tak - eth a - way the sin of the world

Slower.

122

God so loved the world.

John iii. 16, 17.

J. STAINER.

Andante ma non lento. (♩ = 90.)

p God so loved the world, . . God so loved the

cres.

p *cres.*

world, . . that He gave His on - ly be - got - ten Son, that

mf

mf

who - so be - liev - eth, be - liev - eth in Him should not per - ish

p

p

This Anthem should, if possible, be sung without Accompaniment.

cres. *f* *p*

should not per-ish, but have ev - er - last - ing life. For God

cres. *f* *p*

cres. *mf*

sent not His Son in-to the world to con-demn the world, God sent not His

cres. *mf*

p

Son in-to the world to con-demn the world ; but that the world through

p

pp

Him might be sav - ed. God so loved the world, . .

pp

cres.

God so loved the world, . . that He gave His on-ly be - got - ten

that

cres.

GOD SO LOVED THE WORLD.

[No. 122.]

mf Son, that who-so be-liev-eth, be-liev-eth in Him *p* should not

mf *p*

cres. per-ish, should not per-ish, but have ev-er-last-ing

f *cres.*

cres. life, ev-er-last-ing life, ev-er-last-ing, ev-er-

cres.

dim. - last-ing life. *pp* God so loved the world, . .

dim *pp*

ppp *rall.* God so loved the world, . . God so loved the world.

ppp *rall.*

God is a Spirit.

John iv. 23, 24.

H. SMART.

Andante.

God is a Spir - it: and

God . . is a Spir - it, God is a Spir - it:

p *cres.*

they . . . that worship Him must wor . . ship Him . . . in

and they . . that worship Him must worship Him in

spir - it and in truth.

spir - it and in truth. God is a Spir - it,

dim. *p* *p* *dim.*

God is a Spir - it: and they . . that worship Him must

pp *cres.* *cres.*

GOD IS A SPIRIT.

[No 123.]

must wor - ship Him ... in

worship Him in spir - it, wor - ship Him ... in

spir - it and in truth:

spir - it, and in truth: for the Fa - ther

dim. for the Fa - - ther

seeketh such to wor - ship Him, for the Fa - ther

2. seeketh such to wor - ship Him, for the Fa - ther

seek - eth such, seek - eth such to wor - ship

Him. . . God is a Spir - it. . .

John vi. 33—35.

J. STAINER.

Andante.

Str.

Ped.

p

mf

Je - sus said un - to the peo - ple, The

p

mf

bread of God is He which com - eth down from heaven, and

JESUS SAID UNTO THE PEOPLE.

[No. 124.]

The musical score is written for a vocal soloist and a piano accompaniment. It is in the key of D major (indicated by two sharps) and 2/4 time. The score is divided into three systems, each with a vocal line and a piano accompaniment line.

First System: The vocal line begins with the lyrics "giv - eth life, and giv - eth life, life un -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Second System: The vocal line continues with "to the world. Then said they un - to". The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Third System: The vocal line concludes with "Him, Lord, . . ev - ermore give us . . . this bread." The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. Dynamic markings include *ff* (fortissimo) and *dim.* (diminuendo).

Je - sus said un - to them,

This system contains the first two staves of music. The vocal parts (Soprano and Alto) are marked *pp* (pianissimo). The piano accompaniment is in 3/2 time, featuring a steady eighth-note bass line and chords in the right hand.

Andante. *pp* *cres.*

I am the bread of life, I am the bread of

This system contains the third and fourth staves. The tempo is marked *Andante.* The vocal parts continue with *pp* dynamics, and the piano accompaniment includes a *cres.* (crescendo) marking. The time signature remains 3/2.

life: he that cometh to Me, . . shall nev - er hunger; he that be -

This system contains the fifth and sixth staves. The piano accompaniment features a *p* (piano) dynamic marking. The vocal parts continue with the lyrics.

. lieveth on Me . . shall nev - er thirst, he that cometh to

This system contains the seventh and eighth staves. The piano accompaniment features a *f* (forte) dynamic marking. The vocal parts conclude the phrase.

JESUS SAID UNTO THE PEOPLE.

[No. 124

Me . . shall nev - er hun - ger; and he that be -

pp *f* *cres.*

. liev - eth on Me shall nev - er, nev - er

ff *p*

thirst, shall nev - er thirst, shall nev - er

pp *rall.*

thirst. A - men, A - men.

Adagio. *ppp*

Adagio.

If ye love Me.

John xiv. 15-17, 26, 27.

H. J. GAUNTLETT.

*Andantino.**cres.*

First system of musical notation. Treble and bass staves in 4/4 time, key of D major. The melody is in the treble staff, and the accompaniment is in the bass staff. Dynamics include *p* (piano) and *cres.* (crescendo).

If ye love Me, keep ye My com-mandments, keep ye My com-

Second system of musical notation. Treble and bass staves. Dynamics include *p* (piano), *pp* (pianissimo), and *cres.* (crescendo).

- - mandments, if ye love Me, if ye love . . . Me.

if ye love, ye love Me.

Third system of musical notation. Treble and bass staves. Dynamics include *mf* (mezzo-forte).

And I will pray the Fa-ther, and He shall give you an-oth-er

Fourth system of musical notation. Treble and bass staves.

Com-fort-er, that He may a-bide with you, with you for

Com-fort-er, that He that He . . . may a-

He . . . may a-bide, . . . may a-

Fifth system of musical notation. Treble and bass staves. Dynamics include *cres.* (crescendo).

Com-fort-er, that He that He may a-bide with

ev-er, for ev-er;

. bide with you for ev-er; ev-en the Spirit of truth; He

you . . . for ev-er;

IF YE LOVE ME.

[No. 125.]

dwelling with you. He shall be in you. He dwelling with you,

mf *dim.*

mf *dim.*

He shall be in you. The Com-fort-er, yea, the Ho-ly

p *p*

Ghost, whom the Fa-ther will send un-to you, He shall teach you, shall

teach you all things, and bring all things to your re-membrance, what-so-ev-er

Peace, peace I leave, . . . My

I have said, have said un-to you. Peace, My peace I leave with

Peace, Peace, My

Peace, peace, My peace I .

peace I . . leave with you, *cres.* *dim.*
 you, . . . I leave, . My peace I leave with
 peace I leave with you, I
 leave with you, I leave with you, My peace I . .

cres. *dim.* *f*
 you, My peace I give un- to you. Let not your heart be
 give My peace to you.
dim. *cres.*
 give, My *p* peace I give un- to you.

dim. *f*
 troub- led, nei- ther let it be a- fraid. If ye . .
dim. *f*
 keep ye, if ye

love Me, keep ye My com- mand- ments,
 love Me, keep ye, keep ye My com- mand - - ments.

dim. *p*
 if ye love . . Me, keep ye My . . com- mandments.
 keep ye, keep ye My com- mandments.
dim. *p*
 if ye love . . Me, keep ye My com- mand - - ments.

John xiv. 18-21.

Andante grazioso. ($\text{♩} = 50$.)

B. STEANE.

mf

I will not leave you com - fort - less, I will not

mf

leave you com - fort - less: I will . . . come to you. Yet a lit-tle

dim.

while, and the world seeth Me no more, seeth Me no more; but

dim.

A little faster. *cres.* *f* *cres.*

ye . . . see Me: be - cause I live, . . . ye shall live . . . al -

A little faster. *cres.* *f* *cres.*

mf

so. At that day ye shall know that I am in My Fa - ther, and

mf

cres. *rit.* *a tempo.*

ye in Me, . . and I . . in you. He that hath My com -

cres. *rit.* *a tempo.*

he, . . he . . it is that lov - eth

- mandments, and keep-eth them, he, he it is that lov - eth

Me: *cres.*

Me: and he that lov - eth Me shall be lov - ed by My

cres.

Slowly. *mf*

Fa - ther, and I will love him, . . and will

p *mf*

pp

man - i - fest My - self . . . to him. A - men. . .

My - self to him.

pp

127 And it shall come to pass in the last days.

Acts ii. 17, 18, 21.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

The first system of the musical score is for piano. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a slow, majestic tempo. Dynamics include *mf*, *f*, *rit.*, and *mf a tempo.* A *Ped.* (pedal) marking is present under the bass line.

The second system continues the piano accompaniment. It features a *mf marcato.* tempo change. The lyrics 'And it shall come to pass in the last days, saith' are written below the staff. The music is characterized by more pronounced rhythms and accents.

The third system continues the piano accompaniment with a *cres.* (crescendo) marking. The lyrics 'God, I will pour out of my Spirit, will pour out of my Spir - it up - on all' are written below the staff. The music builds in intensity.

The fourth system continues the piano accompaniment with a *f* (forte) dynamic. The lyrics 'and your sons shall prophesy, . . . your daugh - ters shall' are written below the staff. The music is powerful and expressive.

prophesy, . . your sons and your daugh - ters shall pro - phe -

sy, . . and your young men shall see vi - sions,

p Sw. sostenuto.

and your old men shall dream dreams, shall see visions, shall dream

p sostenuto. cres.

dreams : And on my ser - vants and on my hand - maidens

dreams : And on my ser - vants and on my hand - maidens I will pour

Gt. f

I will pour out, will pour out *dim.*

I will pour out in those days . . of my

out, I will pour out in those days . . *dim.*

Spir . . it ; . . and they shall prophesy, . . and they shall

p

p Sw.

p *poco a poco cres. ed accel.*

pro-phe-sy, . . they shall pro - phe - sy : And it shall come to

p *poco a poco cres. ed accel.*

p *Gt. mp* *Ped.*

pass, it shall come, shall come to pass, . . that who - so -

f *Tempo 1mo.*

f *Tempo 1mo.*

cres.

- ev - er shall call on the name, the name of the Lord, the name of the

cres.

cres.

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

Lord . . shall be sav - ed, shall be sav - ed, that who - so -

ev - er, who - so - ev - er shall call on the name of the

Lord, on the name of the Lord

Full Swell.

Gt. Diapasons.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. It features a variety of musical notations including dynamics (ff, sf, rit., a tempo), articulation (accents), and phrasing slurs. The score is divided into systems, with the vocal parts and piano accompaniment clearly distinguished. The lyrics are printed below the vocal staves.

ff
Gt.
poco dim.
16 ft. Ped. coupled.

Piu lento.
ff
shall be sav - ed, shall be
Piu lento.
mf

Adagio.
mp
sav - ed, shall . . be sav - ed . . A - men...
mp
Adagio.
mp
p

128 Christ being raised from the dead.

Romans vi. 9.

QUARTET, OR SEMI-CHORUS.

G. J. ELVEY.

Andante.

mf Christ be-ing rais-ed from the dead, Christ

Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,

di-eth no more, di-eth no more,

di-eth no more, di-eth no more,

di-eth no more, di-eth no more,

di-eth no more, di-eth no more,

- eth, no . . more, di - eth no . . more, no . . .

eth no more, di-eth no more, no

di-eth no more, di-eth no more, no

more ;

CHORUS.

more ; death hath no more do - min-ion o - ver

more ;

Him,

death hath no more

do - min-ion o - ver Him,

Him, death hath no more do - min-ion o - ver Him,

CHRIST BEING RAISED FROM THE DEAD.

[No. 128.]

death hath no more do - min - ion o - ver Him,

f *pp*

death hath no more, no more do - min - ion o - ver

f

Him, death hath no more do - min - ion

ff

o - ver Him, no more do - min - ion o - - -

- ver Him.

129 Christ being raised from the dead.

Romans vi. 9—11.

Andante.

W. H. GILL.

mf Christ being raised from the dead, di - eth no more, Christ being raised
mf
Ped. di - eth no more,

from the dead, di - eth no more: death hath no more do - min - ion o - ver Him,
f
di - eth no more: *Ped. 8ve lower.*

CHRIST BEING RAISED FROM THE DEAD.

[No. 129.]

death hath no more do - min - ion o - ver Him. For in that He

f *p*

died, He died un - to sin once: but in . . that He

f

liv - eth, He liv - eth un - to God. Like - wise reck - on ye al - so your .

f

- selves to be dead . . in - deed un - to sin, but a - live un - to

God through Je - sus Christ our Lord. A - men, A - men.

Romans x. 15, 18.

MENDELSSOHN.

Andante con moto. (♩ = 132.)

How love - ly are the mes - sen - gers that preach us the gos - pel of

peace, How love - ly are the mes - sen - gers that preach us the gos - pel of

peace, the gos - pel of peace, the messengers that preach . . us the

How lovely are the messengers that preach us the gos - pel of

gospel of peace, How love - ly

peace, How love - ly are the mes - sen - gers that preach us the gos - pel of

cres.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

To all . . . the na - tions is

are they that preach us the gospel of peace. To all the na - tions is

peace, the gos - pel of peace. To all the na - tions is

cen - do.

to all . . . the na - tions is

gone forth the sound of their words, to all the sound, the na - tions is

to all . . . the na - tions is

gone forth the sound of their words, . . . is gone forth the sound of their

gone, . . . is gone forth the sound their

gone, . . . is gone forth the sound of their words, the

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The lyrics are printed below the vocal staves, with some words appearing in italics. The piano part is written in a grand staff (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

words. How

of . . . their words. How love - ly

words. How love - ly are the mes - sengers that preach us the gospel of

sound. How love - ly are the

love - ly are the messengers that preach us the gospel of peace, . . .

are peace, the messengers that preach us, that preach us the gospel of the

messengers, the messengers that preach . . . us, . . . that

they . . . *dim.* *p* To

peace, gospel of peace, that preach us the gos - pel of peace.

dim. *p*

preach us the gospel of peace, the gos - pel of peace.

dim. *p*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte), *dim.* (diminuendo), and *p* (piano). The lyrics are written below the notes, with some words appearing above the staff for emphasis or phrasing. The overall structure is a single system of music with multiple staves.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

all . . . the na - tions is gone forth the sound of their words,

To all the na - tions, to

cres.

p

all . . . the na - tions is gone forth the sound of their words, to

p

cres.

f

to all the na - tions,

cres.

all . . . the na - tions is gone forth the sound of their words, is

is gone forth the sound of their

gone forth the sound of their words, . . . to all . . . the

words, . . . is gone forth the sound of their words, to all the

This system contains the first two staves of music. The vocal line (treble clef) and piano accompaniment (grand staff) are in G major. The vocal line features a melody with eighth and sixteenth notes, and the piano accompaniment provides a rhythmic foundation with chords and moving lines. Dynamics include *f* (forte) and *ff* (fortissimo).

na - tions is gone forth the sound of their words, throughout all the

This system contains the third and fourth staves of music. The vocal line continues the melody, and the piano accompaniment maintains the harmonic support. The lyrics are spread across the vocal line.

lands their glad tid - - ings. . . How love-ly are the messengers that

This system contains the fifth and sixth staves of music. The vocal line concludes with the phrase 'How love-ly are the messengers that'. The piano accompaniment features a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The system ends with a final chord.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

how love - ly . . . they that

preach us the gospel of peace, how love - ly are the mes - sen -
 how love - ly they that

preach us the gospel of peace, . . . they . . . that preach us the

gers that preach us the gospel of peace, that preach us the
 preach . . . that preach us the

preach . . . us the gospel of peace, the

gos - pel of peace.

dim. *p*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature. The lyrics are printed below the vocal staves. The piano part consists of a right-hand melody and a left-hand accompaniment. The score includes dynamic markings such as *p* (piano) and *dim.* (diminuendo). The piece concludes with a final cadence in the piano part.

The night is far spent.

Romans xiii. 12.

T. HEWLETT.

Andante. *p* let us

The night is far spent, . . the day is at hand: let us

p

there - fore, . .

there - fore, let us there - fore cast a - way the works of dark -

p *f*

- ness, the night is far spent, . . the day is at

f *p*

let us therefore

hand: let us therefore cast off the works of dark - ness, cast off the

Without organ. *With organ.*

of dark -

cast off the works of dark - ness, and let us put on,

mf *mf*

works of dark - ness, . . and let us put

rall. *mf*

rall. *mf*

ness, . .

THE NIGHT IS FAR SPENT.

[No. 131.

and let us put . . on the ar - mour of light,
on, let us put . . on the ar - mour of light, and let us

put . . on the ar - mour of light. The night, . . .
put . . on the ar - mour of light. The night is far
rall. a tempo. *p* a tempo. *p* rall.

. . the day is at hand : . .
spent, . . the day is at hand : . . let us there-fore
f *f*

cast off the works of dark-ness, and let us put on the

ar - mour of light, the ar-mour, the ar - mour of light.
dim. e rall.

the ar - - mour . of . . light.

132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

Moderato. (♩ = 66.)

mp Christ.. our pass - o - ver is sac - ri - fic - ed for us:

mp

cres. therefore let us keep the feast, therefore let us keep the feast,

cres.

there - fore let us keep the feast,

SOPRANO SOLO. Slower.

not with the old leav - en, nor with the leav - en of

Slower.

p

mal - ice and wickedness ; but with th'un-leav - ened bread of sin -

- cer - i - ty, but with th' un-leav - ened bread of sin -

- cer - i - ty, th' un-leavened bread of sin - cer - i - ty and

CHORUS. *Tempo lmo.*

f truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the

there - fore let us keep the

p feast, not with the old leav - en, nor with the leav - en of

p not
feast,

mal-ice and wick-ed-ness; but . . . with th'un-leavened bread, . . . bread, th'un-

the leav-ened bread of sin-cer-i-ty and truth, let us keep us

keep the feast, let us keep the feast, . . . with th'un-leav-

ened bread of sin-cer-i-ty . . . and truth, . . . ened bread of sin-cer-i-ty and truth, with th'un-

leav-ened bread, the bread of sin-cer-i-ty and truth. leav-ened bread rit. e dim.

Christ is risen from the dead.

1 Corinthians xv. 20-22.

Moderato.

T. SMITH.

ff *mf*

Christ is ris-en from the dead, Christ is ris-en from the dead, and be-

ff *mf*

-come the first-fruits of them . . that slept, and become the first-fruits of

dim. *f*

them that slept. Christ is ris-en from the lead, Christ is ris-en

dim. *f*

mf *dim.*

from the dead, and become the first-fruits of them that slept.

mf *dim.*

Slower. *pp* *Tempo 1mo.* *ff*

For since by man came death, for since by man came death, by man came

pp *Slower.* *ff*

al - so the res - ur - rec - tion of the dead. For as in Adam all die,

for as in Adam all die, even so in Christ shall all be made a -

- live, ev - en so in Christ shall all be made a - live, ev - en

so in Christ shall all be made a - live, shall all, shall all be

made a - live. Al - le - lu - ia, Al - le - lu - ia. A - men.

134 Grieve not the Holy Spirit of God.

Ephesians iv. 30—32.

J. STAINER.

QUARTET, OR SEMI-CHORUS.

Andante. (♩ = 80.)

*grieve not the
cres.*

Grieve not the Ho - ly Spir - it of God, grieve not . . the
God, . . grieve not the

Ho - ly Spir - it of God, where - by ye are sealed un - to the

day of re - demp - tion, are sealed un - to the day of re - demp -

tion . . Grieve not the Ho - ly Spir - it of God, grieve

not . . the Ho - ly Spir - it of God, where - by ye are

sealed un-to the day of re-demp-tion, are sealed un-to the

dim. *p*

dim. *p*

day of re-demp-tion. Let all bit-ter-ness, and

pp *mf*

pp *mf*

più Allegro. ($\text{♩} = 100.$)

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

accel. e cres. *Allegro con brio.* ($\text{♩} = 120.$) *ff*

accel. e cres. *ff*

put a-way from you . . with all mal-ice, all bit-ter-ness, and

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

fff *fff*

GRIEVE NOT THE HOLY SPIRIT OF GOD. [No. 134]

Piu lento. ($\text{♩} = 100.$)

put a-way from you . . with all mal-ice. And be ye

2nd SOPRANO. 1st SOPRANO. *rall.* QUARTET OR SEMI-CHORUS.

And be ye kind, and be ye kind, . . . be
kind, . . . be ye kind, . . . be

SEMI-CHORUS. And be ye

Andante, come Tempo 1mo. ($\text{♩} = 80.$)

p *pp* ten - der -
kind one to an - oth - er, be kind one to an - oth - er, ten - der -
p *pp* ten - der -

- heart-ed, ten - der-heart-ed,
ten - der - heart-ed, for - giv - ing one an - oth - er, for -
- heart-ed, ten - der-heart-ed,
- heart - ed, ten - der heart-ed, *mf*

cres. *dim.*
- giv - ing one an - oth - er, ev'n as God for Christ's sake hath for - giv - en
cres. *dim.*

GRIEVE NOT THE HOLY SPIRIT OF GOD.

CHORUS.

p
you. Be kind one to an - oth - er, be kind one to an - oth - er,

pp
ten - der - heart-ed, ten - der - heart-ed, *cres.*
pp ten - der - heart-ed, ten - der - heart-ed, *mf* for - giv - ing one an -

pp ten - der - heart - ed, *cres.* ten - der - heart-ed, *mf*
oth - er, for - giv - ing one an - oth - er, ev'n as God for Christ's sake hath for -

p - giv - en you. Be kind one to an - oth - er, for - giv - ing one an -

Adagio. *pp* *rall.*
oth - er, ev'n as God for Christ's sake hath for - giv - en you.

The humbled Himself.

Philippians II, 7, 8.

PALESTRINA.

Very slowly and sustained.

He hum-bled Him-self, and made Him-self of

no . . . rep - u - ta - - tion, and be - came o -

ev - en the death
- be - dient un - to death, ev - en the death death.

the death

of . . the . . cross, He be - came o - be - dient

un - to death, . . . the death . . of the cross.

136 Set your affection on things above.

Colossians iii. 2, 3.

J. E. WEST.

Andante. ($\text{♩} = 88$.)

First system of musical notation. Treble and bass staves in 3/4 time, key of B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked *Andante.* ($\text{♩} = 88$.) The lyrics are: "Set your af - fec - tion on things a - bove, on things a -".

Second system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics are: "- bove, not on things on the earth, set . . your af - fec - tion on".

Third system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics are: "things a - bove, on things a - bove, not on things on the earth."

Fourth system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics are: "For ye are dead, for ye are dead, and your life is".

Fifth system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics are: "hid with Christ in God, your life is hid with Christ in God." The system ends with a *rit.* (ritardando) marking.

a tempo.
pp

Set your af - fec - tion on things a - bove, on

pp
a tempo.

things.. a - bove, not on things on the earth..

pp

For ye are dead, for ye are dead, and your

pp *f*

pp

hid with

life is hid.. with Christ in God, your life is hid hid.. with

p *f*

p *f*

Christ, with Christ in God.

rit.

Christ, with Christ in God, with Christ in God...

rit. *f*

Christ... in God.

I know whom I have believed.

2 Timothy i. 12.

Andante maestoso. (♩ = 72.)

G. A. MACFARREN.

f I know whom I have be-liev-ed, I know

whom I have be-liev-ed, and am per-suad-ed that He is

a-ble to keep . . . that.. which I have com-

- mit-ted un-to Him a-gainst . . that . . day, a-

- gainst . . that . . day. A-men, A-men.

138 Blessed is the man that endureth temptation.

James i. 12.

J. STAINER.

Allegro moderato.

p Bless - ed is the man that en - dur - eth temp - ta - tion: for

p

cres. when he is tried, for when he is tried, he shall re -

f

cres.

ff - ceive the crown of life, which the Lord hath prom - is - ed to

ff

dim. *rall.* *p a tempo.* them that love . . . Him . . . Bless - ed is the man that en -

dim. *rall.* *p a tempo.*

cres. - dur - eth temp - ta - tion: for when he is tried, for

cres.

when he is tried, . . he shall re - ceive the crown of

life, which the Lord hath prom - is - ed to them that love

Him, hath prom - is - ed to them that love . . Him.

1 John iv. 7, 16.

G. F. COBB.

Lento.

BASS SOLO.

cres.

Be - lov-ed, let us love one an - other : for

Lento. ($\text{♩} = 63$)

mf *cres.*

love . . is . . of God ; . . and ev' - ry one that

lov - eth is born of God, . . and know - eth

dim.

CHORUS. ALTO.

p

Be -

dim.

God.
CHORUS. SOPRANO.

mf Be - lov - ed, let us love one an -

- lov - ed, let us love.. one an - oth - er, *mf* let us

TENOR.

mf Be - lov - ed, let us

CHORUS. BASS.

p Be - lov - ed, let us love.. one an - oth - er: . .

cres. *mf*

other: for love is of . . God; and

cres. *sf*

love one another: for love . . is of . . God; and ev' - ry

cres. *mf*

love one another: for love . . is of God; *sf* and

cres.

for love, for love is of God; and ev' - ry

cres. *sf*

BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

ev' - ry one that lov - eth

cres.

dim.

one that lov-eth, that lov - eth is born of God, and

one that lov-eth, that lov - eth is born of God, *dim.*

know - eth God.

Tempo 1mo.

God is love,

p

God is love,

Solo.

God is love,

And

Tempo 1mo.

f

rit.

p

mf

he . . that dwelleth, that dwelleth in love dwelleth in God, and

CHORUS. *mf* And he that dwelleth, that dwelleth in love . .
 CHORUS. God in him. . . *mf*

f dwell-eth in God, . . and God in him, . . *dim.* dwelleth in God, and
f *dim.*
dim.

BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

God in him, . . dwell-eth in God, . . and God in him.

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

140

Beloved, if God so loved us.

1 John iv. 11, 21.

J. BARNBY.

Lento. ($\text{♩} = 44.$) *cres.*

mf

Be - lov - ed, if God so loved us, . . we ought al - so to

mf *cres.*

dim.

love one an - oth - er, . . we ought al - so to love one an -

dim.

cres. *cres.*

- oth - er. . . Be - lov - ed, if God so loved us, . . . Be -

cres. *cres.*

dim. *dim.*

lov - ed, if God so loved us, . . . we ought al - so to

dim. *dim.*

we ought al - so to

love, . . . al - so to love, . . . al - so to love one an -

al - so to love, . . . al - so to love, to love one an -

love, . . . al - so to love, . . . al - so to love one an -

mf

- oth - er. . . And this commandment have we from Him,

- oth - er. . .

That he who lov-eth God, . . .
this commandment have we from Him, *f* That he who lov-eth

cres. That he who
he who lov-eth God . . . love his bro - ther al - so,

God, *cres.* he who lov-eth God love his bro - ther al - so,
lov - eth God . . . love his bro - ther al - so,

mf love his bro - ther al - so, *dim.* *p* Be - lov - ed, if God so
mf *mf* *dim.* *p*

loved us, *p* we ought al - so to love one an - oth - - er.
p

Jude 24, 25.

Moderato.

f Now unto Him that is a - ble to keep you from fall - ing, and to pre -

-sent you faultless before the presence of His glo - ry with exceeding joy,

to the only wise God, our Sa - viour, be glo - ry and ma - jes - ty, do -

-min - ion and power, be glo - ry and ma - jes - ty, do - min - ion and

power, both now and ev - er. A - - - men. . .

Thou art worthy, O Lord.

Revelation iv. 11.

Boldly and with spirit.

E. PROUT.

Thou art worthy, O

f Thou art worthy, O Lord, art worthy, O Lord, Thou art worthy, O

f

Lord, to receive glo-ry and honour and power, glo-ry and hon-our and

power, . . . Thou art worthy, O Lord, to receive glo-ry and

mf hon-our and power, *cres.* to receive glo-ry, to receive

mf to receive glo-ry, *cres.* to receive honour,

ff power, to receive glo-ry and honour and power, glo-ry and hon-our and

ff

power : for Thou hast cre - a - ted
for Thou hast cre - a - ted all things, for

all things, Thou, Thou hast cre - a - ted all things, and for Thy
Thou hast cre - a - ted, cre - a - ted all things, and for Thy

pleasure they are and were cre - a - ted, and for Thy pleasure,
pleasure, and for Thy pleasure they are . . . and . . .

and for Thy pleasure, for Thy pleasure they are . . . and were cre -
and for . . . Thy pleasure they
and for Thy pleasure, for Thy pleas - ure, and for Thy
were . . . cre - a - ted.

- a - ted and were cre - a - ted.
are . . .
pleasure they are and were cre - a - ted.

Worthy is the Lamb.

Revelation v. 12.

H. SMART.

Con moto moderato. (♩ = 54.)

Wor - thy is the Lamb, wor - thy is the Lamb that was

f *ff*

slain, . . was slain, *dim.* *p* *f*

slain, that was slain, to receive pow - er, and rich - es, and

dim. *p* *f*

slain, . . was slain,

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wor - thy is the Lamb . *dim.* that was

Wor - thy is the Lamb, wor - thy is the Lamb that was

slain, that was

f *dim.*

wor - thy is the Lamb that was slain, . . was

slain, *p* *f*

slain, to receive pow - er, and rich - es, and wis - dom, and strength, and

p *f*

slain, *f*

hon - our, and glo - ry, and bless - ing, pow - er, and rich - es, wis - dom, and strength, and hon - our, and glo - ry, and bless - ing. A - men.

144

What are these.

Revelation vii. 13-17.

J. STAINER.

Quickly. ($\text{♩} = 108$.)

Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah. What are these, what are these that are arrayed in white robes, and whence came they? whence came they?

A little slower, and with expression. ($\text{♩} = 80$.)

These are they which came out of great trib - u - la - tion, and have wash - ed their

robes, and made them white in the blood of the Lamb, the blood of the

pp
Lamb, These are they which came out of great trib-u - la - tion, and have
pp

cres.
wash - ed their robes, and made them white in the blood of the
f
cres.

dim.
Lamb, and have made them white in the blood of the Lamb.
dim. *p*

Quicker.
ff Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There - fore are
ff

they, are they be - fore the throne of God, and serve Him day and

A little slower.
p

night, day and night in His tem - ple. They shall hun - ger no

more, neither thirst an - y more ; nei - ther shall the sun light on them,

They shall hunger no more, neither thirst an - y
nor an - y heat. They shall hunger, shall hunger no more, no
They shall hun - - - ger . . . no . . .

more. *f*

more. For the Lamb which is in . . the midst of the throne shall feed . .
more. For the Lamb which is in the midst of the throne shall feed, shall

WHAT ARE THESE.

[No. 144.]

cres.

them, shall feed . . them, and shall lead them un-to liv - ing

feed . . them, and lead them un - to liv - ing

cres.

ff *pp and smoothly.*

SOPRANOS ONLY.

fountains of wa-ters: and God shall wipe a - way all tears, all

fountains of wa-ters:

pp

p

CHORUS.

tears . . from their eyes, . . . and God shall wipe a -

p

pp

- way . . all tears, all tears . . from their eyes, all

pp

pp rall - en - tan - do.

tears from their eyes, all tears from their eyes. . .

pp rall - en - tan - do.

I heard a voice from heaven.

Revelation xiv. 13.

J. Goss.

Moderato.

mf I heard a voice from heaven say - ing un - to me, Write,

mf

From henceforth bless - ed are the dead which die . . . in the

f Lord, bless - ed are the dead which die in the Lord:

f

p Ev - en so, saith the Spir-it, *p* ev - en so, saith the Spirit, for they *pp*

p *pp*

they rest, they rest from their la - -

cres. *rit.* *e* *dim.*

rest from their labours, they rest, they rest from their la

cres. *rit.* *e* *dim.*

they rest . . . from their la . . .

I HEARD A VOICE FROM HEAVEN.

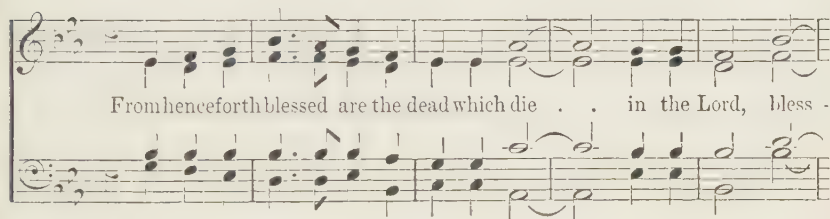
[No. 146.]

-bours, *f a tempo.*



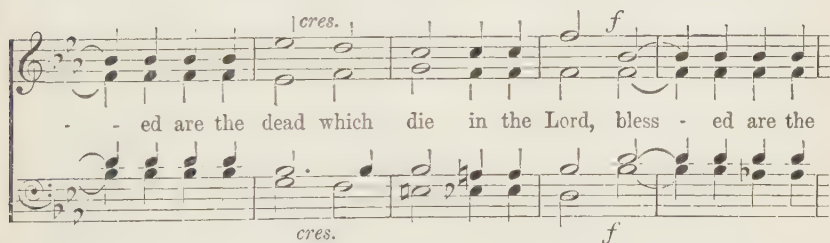
-bours. I heard a voice from heaven say - ing un-to me, Write,

-bours, *f a tempo.*



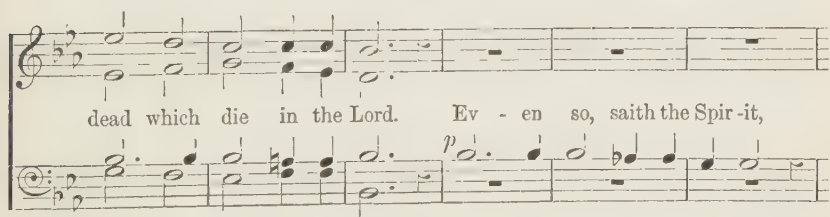
From hence forth blessed are the dead which die . . in the Lord, bless -

cres. *f*



- ed are the dead which die in the Lord, bless - ed are the

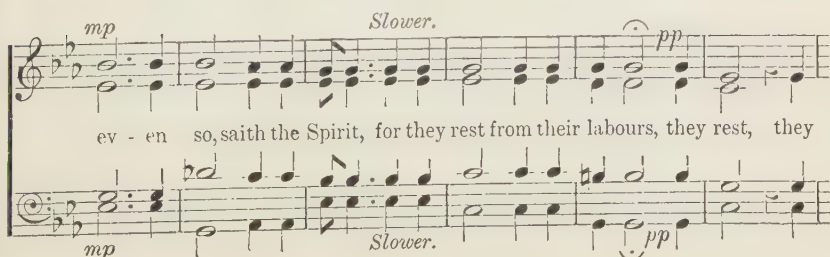
cres. *f*



dead which die in the Lord. Ev - en so, saith the Spir-it,

p

mp *Slower.* *pp*



ev - en so, saith the Spirit, for they rest from their labours, they rest, they

mp *Slower.* *pp*

I HEARD A VOICE FROM HEAVEN.

Tempo lmo.

f Bless - ed, bless - ed are the dead which
 rest from their la - bours. *f* Bless - ed are . . the dead which
 die in the *dim* Lord; *rit.* for they rest from their la - bours. *pp*
 die in the Lord; for they rest, . . they rest from their la - bours. *pp*
 die in the *rit.* Lord; *dim* for they rest from their la - bours. *do.*

146

I heard a voice from heaven.

Revelation xiv. 13.

J. H. TENNEY.

Moderato.

mf I heard a voice from heaven say - ing unto me, . . Write,
mf Bless - ed are the dead which die in the Lord, bless - ed are the
f dead which die in the Lord, bless - ed, bless - ed, bless - ed are the

I HEARD A VOICE FROM HEAVEN.

[No 146.

dead which die in the Lord from hence - forth : Yea, saith the

Spirit, yea, saith the Spirit, that they . . may rest, that

they . . may rest, that they may rest from their la -

- hours, that they may rest, may rest from their la - hours ;

and . . their works do fol - low them. A - - men.

Revelation xv. 3, 4.

H. SMART.

Moderato. (♩ = 80.)

Great and marvellous are Thy works, Lord God Al-might - y ;
Lord . .
Lord God Al - mighty ;

just and true are Thy ways, Thou King, Thou King of saints.
Great and

Great and marvellous are Thy works, Lord God Al-might - y ;
mar - - vellous are thy works, Lord God Al-might - y ;
just and true are Thy ways, Thou King of saints, Thou King of saints.

just and true are Thy ways, . . Thou King, Thou King of saints

Who shall not fear, shall not fear,
p Who shall not fear, shall not fear Thee, O Lord, and
p and

cres.
glo - ri - fy Thy name, . . and glo - ri - fy Thy name? for Thou on - ly art
f
glo - ri - fy Thy name, and glo - ri - fy Thy name? *p* for . . .
Thou on - ly art ho - - ly, ho - ly. . .
ho - ly, Thou on - ly art ho - - ly, art ho - ly. . .
Thou on - ly art ho - ly, art ho - - ly, ho - ly. . .

148 The Spirit and the Bride say, Come.

Revelation xxii. 17.

E. PROUT.

Rather slowly.
p
The Spir - it and the Bride say, Come, The Spir - it and the Bride say,
p
Come. . . And let him that heareth say, Come, let him that heareth say,
cres. *f*
Come. And let him that is a - thirst come, and let
p
Come. And let him that is a - thirst, let

him that is a-thirst come. And who - so-ev - er will, and

who-so-ev-er will, let him take the wa - ter of life, let him

let him take the

let him take the wa - ter of life free - ly,

take the wa - ter of life free - ly, and who-so-ev-er

wa - ter, the wa - ter of life free - ly, and who - so-ev-er will, and

will, and who - so-ev - er will, let him

who - so-ev - er will, and who - so-ev - er will,

take the wa - ter of life, the wa - ter of life free - ly.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

W. JACKSON.

Boldly.

f We praise Thee, O God, we ac-know-ledge Thee to

f

be the Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

- last-ing. To Thee all an-gels cry a-loud, the heavens, and all the

powers therein. To Thee cher-u-bin and ser-a-plin con-tin-u-al-ly do

Slower.

cry, Ho-ly, ho-ly, ho-ly, Lord God of Sab-a-oth;

Slower.

a tempo.

Heaven and earth are full of the ma - jes - ty of Thy glo - ry.

a tempo.

mf

The glo - rious compa - ny of the a - pos - tles

mf

ff

praise Thee. The good - ly fel - low - ship of the pro - phets praise Thee. The

ff *mf* *mf* *ff*

ff

no - ble ar - my of mar - tyrs praise Thee. The

ff *mf* *ff*

ho - ly Church throughout all the world doth ac - know - ledge Thee ; The

ff

WE PRAISE THEE, O GOD.

[No. 149.]

Fa-ther of an in - fin - ite ma - jes - ty; Thine honour - a - ble,

mf

mf

true, and on - ly Son; Al - so the Ho - ly Ghost, the

dim.

p

dim.

p

Com - fort - er. Thou art the King of Glo - ry, O Christ.

f

f

Thou art the ev - er - last - ing Son of the Fa - ther.

When Thou took'st up - on Thee to de - liv - er man, Thou didst not abhor the

mp

mp

WE PRAISE THEE, O GOD.

Vir - gin's womb. When Thou hadst overcome the sharpness of death, Thou didst

p *f*

o - pen the kingdom of heaven to all be - liev - ers. Thou

cres. *cres.*

sittest at the right hand of God, in the glo - ry of the Fa - ther.

We believe that Thou shalt come to be our judge. We therefore pray Thee,

p Slower. *p Slower.*

help Thy servants, whom Thou hast redeem - ed .. with Thy precious

WE PRAISE THEE, O GOD.

[No. 149.]

cres.

blood. Make them to be numbered with Thy saints, in glo - ry ev - er - last - ing.

f

cres.

p

O Lord, save Thy peo - ple, and bless Thine

p

heritage. Govern them and lift them up for ev - er.

Tempo primo.

Day by day we mag - ni - fy Thee; And we wor - ship Thy name, ev - er

f *Tempo primo.*

p

world without end. Vouchsafe, O Lord, to keep us this day

p

WE PRAISE THEE, O GOD.

with - out sin. O Lord, have mer - cy up - on us, have

mer - cy up - on . . us. O Lord, let Thy mer - cy light -

- en up - on us, as our trust, . . our trust is in Thee. *f* O

Lord, in Thee, in Thee have I trust - ed, let me

nev - er, let me nev - er be con - found - ed.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

ALL THE VOICES IN UNISON.

J. STAINER.

Moderato, but to be sung Chant-wise, and not in strict time.

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The piano accompaniment starts with a half note G3 in the left hand and a half note A3 in the right hand, followed by chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

We praise Thee, O God, we acknowledge Thee to be the

Moderato. (♩ = 88.)

The second system continues the musical piece. The vocal line has a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The piano accompaniment continues with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

The third system continues the musical piece. The vocal line has a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The piano accompaniment continues with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

-last-ing. To Thee all angels cry a-loud, the heavens, and all the powers there-

The fourth system continues the musical piece. The vocal line has a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The piano accompaniment continues with chords and moving lines. A dynamic marking of *dim.* (diminuendo) is present at the beginning of the piano part.

-in. To Thee cheru-bin and ser-a-phim con-tin-u-al-ly do cry,

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.

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WE PRAISE THEE, O GOD.

HARMONY.

Slowly. *p* *cres.*

Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are

Slowly. *p* *cres.*

Tempo 1mo.

full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous

Tempo 1mo.

com - pa - ny of the a - pos - tles praise Thee. The

WE PRAISE THEE, O GOD.

[No. 150.]

goodly fellowship of the pro - phets praise . Thee. The

This system contains the first line of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are 'goodly fellowship of the pro - phets praise . Thee. The'. The word 'praise' is underlined and has a fermata over it. The piano part consists of chords and moving lines in both hands.

no - ble ar - my of mar - tyrs praise . Thee. The

This system contains the second line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are 'no - ble ar - my of mar - tyrs praise . Thee. The'. The word 'praise' is underlined and has a fermata over it. The piano part continues with chords and moving lines. A piano dynamic marking 'p' is present at the end of the system.

ho - ly Church throughout all the world, doth ac - know - ledge

This system contains the third line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are 'ho - ly Church throughout all the world, doth ac - know - ledge'. The piano part continues with chords and moving lines.

The first system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The lyrics are: "Thee; The Fa - ther of an in - fin - ite ma - jes - ty; Thine". The music is in a common time signature.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly". Dynamic markings include *cres.* (crescendo) and *p* (piano). The piano accompaniment features a prominent bass line.

The third system of the musical score. It concludes the piece. The lyrics are: "Ghost, the Com - fort - er. Thou art the King of Glo - ry, O . . .". Dynamic markings include *pp* (pianissimo), *rall.* (rallentando), *ff* (fortissimo), and *a tempo.* (return to tempo). The piano accompaniment has a more active, rhythmic character in this section.

WE PRAISE THEE, O GOD.

[No. 150.]

Christ. Thou art the ev-er-last-ing Son of . . the Fa - ther.

When Thou tookest up - on Thee to de - liv - er man, Thou didst not ab -

- hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp - ness of

death, Thou didst o - pen the king - dom of heaven to all be - liev - ers.

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note 'death,' followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal line.

mf Thou sittest at the right hand of God, in the Glo - ry of the

The second system continues the musical piece. The vocal line starts with a half note 'Thou sittest' and continues with a series of eighth and sixteenth notes. The piano accompaniment features chords and single notes, with a mezzo-forte (*mf*) dynamic marking. The key signature remains one sharp (F#), and the time signature is 4/4.

Fa - ther. We believe that Thou shalt come to . . be . . our . .

The third system concludes the musical piece. The vocal line begins with a half note 'Fa - ther.' followed by a series of eighth and sixteenth notes. The piano accompaniment features chords and single notes, with a piano (*p*) dynamic marking. The key signature remains one sharp (F#), and the time signature is 4/4.

judge. *pp* We therefore pray Thee, help Thy servants, whom Thou hast re-deem-ed

pp

cres. with Thy precious blood. Make them to be num-ber-ed with Thy saints, in *f*

cres.

cres. *f*

glory ev - er - last-ing. *p* O Lord, save Thy people, and bless Thine her - it -

p

cres. *rall.*

- age. Gov - ern them and lift them up for ev - er.

cres. *rall.*

cres. *rall.*

a tempo.

ff Day by day we mag-ni - fy Thee ; And we worship Thy name, ev - er

a tempo.

ff a tempo.

world with-out end. *p* Vouch - safe, O Lord, to keep us this day with-out

p

WE PRAISE THEE, O GOD.

[No. 150.]

sin. O Lord, have mercy up - on us, have mer - cy up -

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, also in one sharp. The music features a mix of eighth and sixteenth notes, with some chords. The lyrics are written below the vocal staff.

- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in . .

This system continues the musical piece. It includes dynamic markings: *cres.* (crescendo) above the first staff and *f* (forte) above the second staff. The piano accompaniment also has a *cres.* marking below the first staff and *f* below the second staff. The lyrics continue below the vocal staff.

Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.

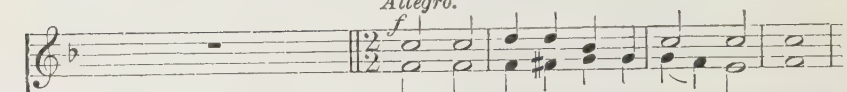
This system concludes the piece. It includes tempo and dynamic markings: *Slower.* above the first staff, *p* (piano) below the first staff, *pp* (pianissimo) below the second staff, and *rall.* (ritardando) above the second staff. The piano accompaniment also has *p* below the first staff, *pp* below the second staff, and *rall.* above the second staff. The lyrics conclude below the vocal staff.

We praise Thee, O God.

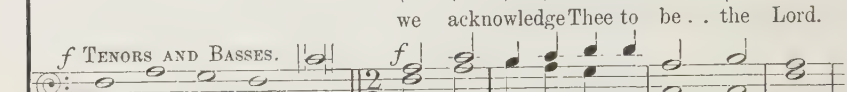
(TE DEUM LAUDAMUS.)

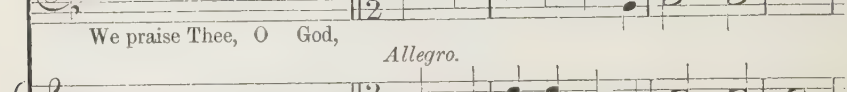
J. B. DYKES.

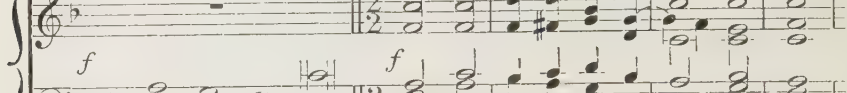
Allegro.

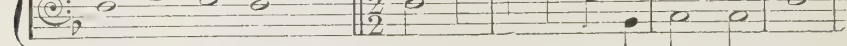
f 

we acknowledge Thee to be . . the Lord.

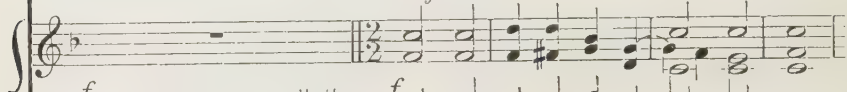
f TENORS AND BASSES. 

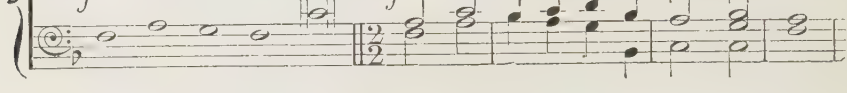
We praise Thee, O God, 


f 

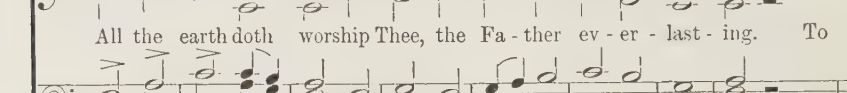
f 

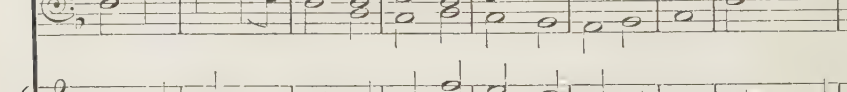
Allegro.

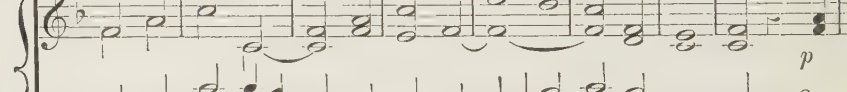


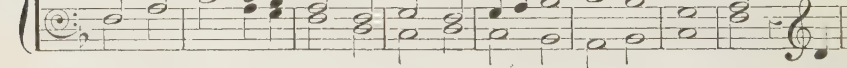





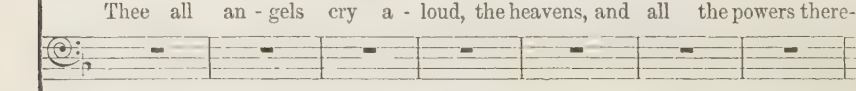
All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To 

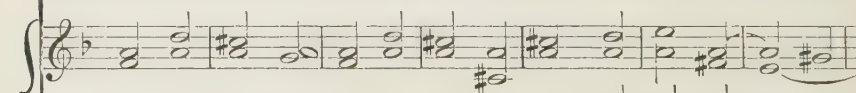


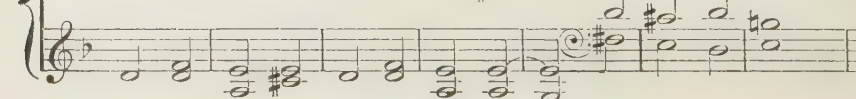






Thee all an - gels cry a - loud, the heavens, and all the powers there - 





WE PRAISE THEE, O GOD.

[No. 151,

in. To Thee che-ru-bin and ser-a-phin con-tin-u-al-ly do cry,

Ho - ly, ho - ly, ho - ly, . . Lord God of Sab - a - oth; Heaven

. . and earth are full of the ma - jes - ty of Thy glo - ry.

The musical score is written for voice and piano. It consists of four systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). Dynamics include *mf* (mezzo-forte) and *f* (forte). The lyrics are: "The glo-rious com - pany of the a - pos - tles praise Thee. The goodly fel - lowship of . . the prophets praise Thee. The no - ble ar - my of . . . mar - tyrs praise Thee. The . . . praise . . . Thee."

praise . . . Thee.

mf The glo-rious com - pany of the a - pos - tles praise Thee.

praise . . . Thee.

mf The goodly fel - lowship of . . the prophets praise Thee.

praise . . . Thee.

mf The no - ble ar - my of . . . mar - tyrs praise Thee. The . . . praise . . . Thee.

WE PRAISE THEE, O GOD.

[No. 151.]

dim.

ho - ly Church throughout all the world . . doth ac - knowledge Thee ; The

dim.

The minims a little slower.

Fa - ther of an in - finite ma - jesty : Thine honourable, true, and on - ly

The minims a little slower.

ritard.

Son ; Al - so the Ho - ly Ghost, the Com - fort - er.

p ritard.

Tempo lmo.

Then art the King of Glo-ry, O Christ. Thou art the

Tempo lmo.

ev - er - last - ing Son, the Son . . of the Fa - ther.

pp When Thou took-est up - on Thee to de - liv - er man, Thou
pp

pp

WE PRAISE THEE, O GOD.

[No. 151.]

didst not ab-hor the Vir-gin's womb. When Thou hadst o-ver-

cres.

cres.

cres.

- come the sharp-ness of death, Thou didst o-pen the kingdom of hea-

rit. *a tempo.* *f*

rit. *a tempo.* *f*

rit. *f a tempo.*

- ven to all be-liev-ers. Thou sit-test at the

ff

ff

WE PRAISE THEE, O GOD.

right . . land of God, in the glo - ry of the Fa - ther.

This system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

We be-lieve that Thou shalt come to be . . . our judge.

p We be-lieve that Thou shalt come . . to be our judge.

p We be-lieve that Thou shalt come to be . . . our judge.

This system continues the vocal and piano parts. It includes a piano (*p*) dynamic marking. The vocal lines have some rests, and the piano accompaniment continues with its characteristic rhythmic pattern.

TENORS AND BASSES.

mf

We there-fore pray Thee, help Thy ser-vants, whom Thou hast re-

p

This system is specifically for Tenors and Basses. It begins with a mezzo-forte (*mf*) dynamic. The vocal line is a single staff. Below it is a piano accompaniment starting with a piano (*p*) dynamic. The lyrics are split across the vocal line and the piano accompaniment.

deem-ed with Thy pre - cious blood. Make them to be num - bered

The first system of the musical score. It features a vocal line in G major (one sharp) and 4/4 time. The vocal melody consists of quarter and eighth notes. The piano accompaniment is in the same key and time, featuring chords and moving lines in both the right and left hands.

with Thy saints, in glo - ry ev - er - last - - .

The second system of the musical score. The vocal line continues with a *rall.* (rallentando) marking. The piano accompaniment also includes a *rall.* marking and a *p* (piano) dynamic marking. The system concludes with a double bar line.

a tempo.
p O Lord, save, . . save Thy peo - ple, and bless . .

a tempo.
ing.

The third system of the musical score. The vocal line begins with a *a tempo.* marking and a *p* (piano) dynamic. It includes a crescendo (*cres.*) leading to a final chord. The piano accompaniment also features a *a tempo.* marking and a crescendo (*cres.*) at the end. The system concludes with a double bar line.

Thine her - it - age. Gov - ern them and lift them

up, lift them up for ev - er. Day Day by day we

mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a variety of musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings such as *f* (forte), *cres.* (crescendo), and *ff* (fortissimo). The lyrics are printed below the vocal staves, and the piano accompaniment is shown in grand staff notation.

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

p
Vouchsafe, O Lord, to keep us, to keep us this

day with - out . . sin. O Lord, have mer - cy up -

on . . us, have mer - - - cy up - on

rall.
rall. *p*

a tempo. *p*
O . Lord, let Thy mer - cy light - en up -
us. *a tempo.*

a tempo.
Ped.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "on . . us, as our trust . . is in . . Thee. O". The music is in a key with one flat (B-flat) and 4/4 time. The piano part includes a grand staff with treble and bass clefs. The vocal line has a fermata over the final "O".

- on . . us, as our trust . . is in . . Thee. O

Second system of the musical score. The lyrics continue: "Lord, in Thee have I trust - ed, let me nev - -". The piano accompaniment continues with a grand staff. The vocal line has a fermata over "ed," and a dynamic marking of *ff* (fortissimo) before "let me nev".

Lord, in Thee have I trust - ed, let me nev - -

Third system of the musical score. The lyrics are: "er be con - found - - ed." repeated three times. The piano accompaniment continues with a grand staff. The vocal line has a fermata over "ed." and a dynamic marking of *ff* before "er be con".

er be con - found - - ed.

er be con - found - - ed.

er be con - found - - ed.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

H. SMART.

Vivace.

First system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/2. The music begins with a forte (*f*) dynamic. The lyrics 'We praise Thee, O God, we ac-knowledge Thee to be the' are written below the staves.

Vivace. ($\text{♩} = 126.$)

Second system of musical notation. Treble and bass staves. Continues the melody with a forte (*f*) dynamic. The lyrics 'Lord. All the earth doth worship Thee, the Father ev-er-last' are written below the staves.

Third system of musical notation. Treble and bass staves. Continues the melody. The lyrics 'ing. To Thee all an-gels cry a-loud, the heavens, and all the' are written below the staves.

Fourth system of musical notation. Treble and bass staves. Continues the melody. The lyrics 'ing. To Thee all an-gels cry a-loud, the heavens, and all the' are written below the staves.

Fifth system of musical notation. Treble and bass staves. The music concludes with a mezzo-forte (*mf*) dynamic. The lyrics 'ing. To Thee all an-gels cry a-loud, the heavens, and all the' are written below the staves.

Sixth system of musical notation. Treble and bass staves. The music concludes with a piano (*p*) dynamic. The lyrics 'ing. To Thee all an-gels cry a-loud, the heavens, and all the' are written below the staves.

musical score for the first system of the hymn. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "powers therein. To Thee cherubin and ser - a - phin con - tin - ual - ly do".

musical score for the second system. The lyrics are: "cry, Ho - ly, ho - ly, ho - ly, cry, Ho - ly,". The piano accompaniment continues with chords and moving lines.

musical score for the third system. The lyrics are: "Heaven . . . and earth are - ly, Lord God of Sab - a - oth; Heaven and earth are . . .". The piano accompaniment provides harmonic support for the vocal line.

WE PRAISE THEE, O GOD.

[No. 152.]

full.. of the ma-jesty of Thy glo - ry.

mf
The

dim.

f
praise . . . Thee,

cres.
glorious com-pany of the a-pos-tles praise . . Thee, The

p *f*

f
praise . . . Thee. The

cres.
goodly fellowship of the prophets praise . . Thee.

p *f*

WE PRAISE THEE, O GOD.

no - ble ar - my of mar - tyrs *cres. f* praise . . . Thee. The
 praise . . . Thee. The
 all the world doth acknowledge Thee ;
 - ho - ly Church throughout all the world doth ac - know - ledge Thee ; The
 all the world doth acknowledge Thee ;
 ho - ly Church throughout all the world doth ac - know - ledge Thee ;
 Thine hon - our - a - ble,
 Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,
 Thine hon - our - a - ble,
dim.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into systems, each containing vocal staves and piano accompaniment. The lyrics are written below the vocal staves. The music includes various dynamics such as *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo). The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal parts.

WE PRAISE THEE, O GOD.

[No. 152.]

true, and on - ly Son; Al - so the Ho - ly Ghost,

true, and on - ly Son; Al - so the Ho - ly Ghost, the

true, and on - ly Son; Al - so the Ho - ly Ghost,

Com - fort - er. Thou art the King of Glo - ry, O

Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

ALL THE VOICES IN UNISON.

p When Thou tookest up - on Thee to de - liv - - er man, Thou

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a piano (*p*) dynamic. The lyrics are: "When Thou tookest up - on Thee to de - liv - - er man, Thou".

didst not ab - hor the .. Vir - gin's womb. . .

The second system of the musical score. The vocal line continues with the lyrics: "didst not ab - hor the .. Vir - gin's womb. . .". The piano accompaniment continues with chords and moving lines.

When Thou hadst o - vercome the sharp - ness of death, Thou didst

The third system of the musical score. The vocal line continues with the lyrics: "When Thou hadst o - vercome the sharp - ness of death, Thou didst". The piano accompaniment features some chordal textures.

o - pen the kingdom of heaven to all be - liev - ers. Thou

The fourth system of the musical score. The vocal line concludes with the lyrics: "o - pen the kingdom of heaven to all be - liev - ers. Thou". The piano accompaniment provides harmonic support.

WE PRAISE THEE, O GOD.

[No. 152.]

sit-test at the right hand of God, in the glo-ry of the

Fa - ther. We believe that Thou shalt come . . to be our

judge. . . We there-fore pray Thee, help Thy

ser - vants, whom Thou hast re - deem - ed . . with Thy precious

cres. poco a poco.

blood. . . *p* Make . . them to be num - - bered

cres. poco a poco.

with Thy saints, in glo - - ry

ev - er - last - ing. O Lord, save Thy

cres.

peo - ple, and bless . . Thine her - it - age. Gov - ern

cres.

them and lift them up *f* for ev - er.

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half rest, followed by a half note 'them', and then a half note 'and'. The piano accompaniment consists of chords in the right hand and a more active line in the left hand. A dynamic marking of *f* (forte) appears above the vocal line.

ff
Day by day we . . mag-ni - fy . Thee ; And we wor - ship Thy

The second system of the musical score. The vocal line continues with the lyrics 'Day by day we . . mag-ni - fy . Thee ; And we wor - ship Thy'. The piano accompaniment continues with chords. A dynamic marking of *ff* (fortissimo) is placed above the vocal line.

name, ev - er world with-out . . end. Vouch - safe, O Lord, to keep us

The third system of the musical score. The vocal line concludes with the lyrics 'name, ev - er world with-out . . end. Vouch - safe, O Lord, to keep us'. The piano accompaniment continues. A dynamic marking of *p* (piano) is placed below the vocal line.

WE PRAISE THEE, O GOD.

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "this day without sin. O . . . Lord, have mer-cy up - on us, have". The piano accompaniment consists of chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with the lyrics: "mer-cy up - on us. O Lord, let Thy mer - cy light - en up - on us,". The piano accompaniment continues with similar harmonic support.

Third system of the musical score. The vocal line has lyrics: "as our trust . . . is in Thee. O Lord, in Thee, in". Above the vocal staff, the markings "cres." and "ritard." are written. The piano accompaniment also has "cres." and "ritard." markings above it. The system ends with a piano (p) dynamic marking. The piano accompaniment features more complex textures, including triplets and sustained chords.

ritard.

Thee have I trusted, let . . me never be con-found - ed . .

ritard.

ritard.

This musical score is for the hymn 'We Praise Thee, O God'. It features a vocal line and a piano accompaniment. The vocal line is in G major and 2/2 time, with lyrics 'Thee have I trusted, let . . me never be con-found - ed . .'. The piano accompaniment is in G major and 2/2 time, with a 'ritard.' marking. The score is written on four staves: two for the vocal line and two for the piano accompaniment.

153

Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

Allegro moderato.

J. F. BRIDGE.

Glo-ry be to God on high, and in earth peace, good

Allegro moderato. (♩ = 84.)

f

This musical score is for the hymn 'Glory be to God on high'. It features a vocal line and a piano accompaniment. The vocal line is in G major and 2/2 time, with lyrics 'Glo-ry be to God on high, and in earth peace, good'. The piano accompaniment is in G major and 2/2 time, with a 'f' marking. The score is written on four staves: two for the vocal line and two for the piano accompaniment.

will towards men. We praise Thee, we bless Thee, we wor-ship Thee, we

This block contains the continuation of the musical score for 'Glory be to God on high'. It features a vocal line and a piano accompaniment. The vocal line is in G major and 2/2 time, with lyrics 'will towards men. We praise Thee, we bless Thee, we wor-ship Thee, we'. The piano accompaniment is in G major and 2/2 time. The score is written on four staves: two for the vocal line and two for the piano accompaniment.

glo-ri-fy Thee, we give thanks to Thee for Thy great glo -

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The music is in 4/4 time. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a half note D5, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ry, O Lord God, heaven-ly King, God the

This system continues the vocal and piano parts. The vocal line starts with a half rest, followed by a half note D5, then a quarter note E5, and continues. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Fa-ther Al-might - y. *Not slow.* *p* O Lord, the on-ly-begotten

This system includes a tempo change to 3/2 time, indicated by the 'Not slow.' marking and the time signature change. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment also changes to 3/2 time and includes a dynamic marking of *p* (piano).

Son Je-su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that

This system continues the vocal and piano parts in 3/2 time. The vocal line begins with a half note G4, followed by a half note A4, and continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

GLORY BE TO GOD ON HIGH.

[No. 153.]

cres. *pp*

tak-est a-way the sins of the world, have mer-cy up-on us. Thou that

cres. *pp*

cres. *pp*

tak-est a-way the sins of the world, have mer-cy up-

cres. *pp*

Ped.

cres. *pp*

- on us. Thou that tak-est a-way the sins of the world, re-

cres. *pp*

Ped.

ff

- ceive our prayer. Thou that sit-test at the right hand of God the

ff

Ped.

GLORY BE TO GOD ON HIGH.

pp *rall.* *Allegro.*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

Allegro. (♩ = 116.)

pp *f*

Ped.

ho - ly; Thou on - ly art the Lord; Thou

on - ly, O Christ, with the Ho - ly Ghost, art most high

in the glo - ry of God the Fa - ther. A - men.

Glory be to God on high.

(GLORIA IN EXCELSIS.)

J. NAYLOR.

With spirit.

Glo - ry be to God on high, . . and in earth peace, good

With spirit. (♩ = 120.)

will towards men. We praise Thee, we bless Thee, we worship Thee, we

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

GLORY BE TO GOD ON HIGH.

a little slower.
p
 heavenly King, God the Fa - ther Al - might - y. O Lord, the

a little slower.
p
 on - ly - be - got - ten Son Je - su Christ; O Lord God, Lamb of God,

dim.
 Son of the Fa - ther, that tak - est a - way the sins of the

dim.
dim.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) with piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into four systems. The first system contains the first line of the hymn, with a tempo marking 'a little slower.' and a dynamic marking 'p'. The second system contains the second line, also with 'a little slower.' and 'p'. The third system contains the third line, with a 'dim.' marking. The fourth system contains the fourth line, with 'dim.' markings. The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The vocal parts are represented by four staves, each with a different clef (Soprano: treble, Alto: treble, Tenor: bass, Bass: bass). The lyrics are printed below the vocal staves.

GLORY BE TO GOD ON HIGH.

[No. 154.]

dim.

world, have mer-cy up-on us. Thou that takest away the sins of the

dim.

world, have mer-cy up-on us. Thou that takest away the sins of the

cres. mf

world, receive our prayer. Thou that sittest at the right hand of God the

GLORY BE TO GOD ON HIGH.

dim. pp rall. *Tempo 1mo.* *mf*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. pp rall. *mf* *Tempo 1mo.*

dim. pp rall. *mf*

ho - ly; Thou on - ly art the Lord; Thou on - ly, O

cres. *cres.* *cres.*

Christ, with the Ho - - ly Ghost, art most high in the

f *f*

glo - ry of God the Fa - - - ther. A - men.

This musical score is for a hymn in G major, 4/4 time. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass). The lyrics are 'glo - ry of God the Fa - - - ther. A - men.' The melody is simple and hymn-like, with a long note on 'Fa'.

155

Holy, holy, holy.

(SANCTUS.)

J. CAMIDGE.

Slowly. *mf*

p Ho - ly, ho - ly, ho - ly, Lord God of hosts,

This musical score is for a hymn in B-flat major, 3/4 time. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff. The tempo is 'Slowly.' and the dynamics are 'p' (piano) and 'mf' (mezzo-forte). The lyrics are 'Ho - ly, ho - ly, ho - ly, Lord God of hosts,'.

f *p*

heaven and earth are full of Thy glo - ry: Glo - ry

This musical score continues the hymn. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff. The dynamics are 'f' (forte) and 'p' (piano). The lyrics are 'heaven and earth are full of Thy glo - ry: Glo - ry'.

f

be . . to Thee, O Lord . . . most . . high. A - men.

This musical score concludes the hymn. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff. The dynamic is 'f' (forte). The lyrics are 'be . . to Thee, O Lord . . . most . . high. A - men.'

holy, holy, holy.

(SANCTUS.)

W. H. MONK.

Moderato.

pp Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

pp

SOPRANOS 1 & 2.

ff Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

ff

BASSES 1 & 2.

dim. *cres.*

pp hea - ven and earth are full of Thy glo - ry:

mf *dim.* *pp* *cres.*

SOPRANOS 1 & 2.

f *Gt. Trumpet.* Glo - ry be to Thee, O

f

Lord . . . most high. *Sw. Reed.* *pp* A - men.

pp

Holy, holy, holy.

(SANCTUS.)

T. ATTWOOD.

Largo. *mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,

p *mf*

Detailed description: This system is in 4/2 time with a key signature of one sharp (F#). The melody is in the treble clef, starting with a half note G4, followed by a half note A4, and then a half note B4. The bass line is in the bass clef, starting with a half note G2, followed by a half note A2, and then a half note B2. The music is marked 'Largo' and 'mf'.

Allegro. *f*

heaven and earth are full of the maj - es - ty, the

f

Detailed description: This system is in 3/2 time with a key signature of one sharp (F#). The melody is in the treble clef, starting with a half note G4, followed by a half note A4, and then a half note B4. The bass line is in the bass clef, starting with a half note G2, followed by a half note A2, and then a half note B2. The music is marked 'Allegro' and 'f'.

maj - es - ty of Thy . . . great glo - ry:

Detailed description: This system continues the melody from the previous system. The treble clef part has a half note G4, followed by a half note A4, and then a half note B4. The bass line has a half note G2, followed by a half note A2, and then a half note B2. The music is marked 'Allegro' and 'f'.

Glo - ry be to Thee, glo - ry be to Thee,

Detailed description: This system continues the melody from the previous system. The treble clef part has a half note G4, followed by a half note A4, and then a half note B4. The bass line has a half note G2, followed by a half note A2, and then a half note B2. The music is marked 'Allegro' and 'f'.

cres. *ff* *ten.* *Adagio.* *dim.*

glo - ry be to Thee, O Lord most high. A - men.

cres. *ff* *ten.* *Adagio.* *dim.*

Detailed description: This system is in 3/2 time with a key signature of one sharp (F#). The melody is in the treble clef, starting with a half note G4, followed by a half note A4, and then a half note B4. The bass line is in the bass clef, starting with a half note G2, followed by a half note A2, and then a half note B2. The music is marked 'cres.', 'ff', 'ten.', 'Adagio.', and 'dim.'.

Holy, holy, holy.

(SANCTUS.)

F. C. MAKER.

Moderato.

mf *p* Ho-ly, ho-ly,

m *f* *mf* *f* ho - ly, Lord God of hosts, . . . Ho - ly, ho - ly, ho - ly, Lord God of

ff *ff* hosts, heaven and earth are full of the maj - es - ty, are

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.

HOLY, HOLY, HOLY.

[No. 158.]

full of the maj - es - ty of Thy glo - - ry:

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, 4/4 time, with lyrics 'full of the maj - es - ty of Thy glo - - ry:'. The bottom staff is a piano accompaniment in G major, 4/4 time, featuring chords and moving lines.

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ. f. Organ. f

This system contains the next two staves. The vocal line continues with 'Glo - ry be to Thee, O Lord most high, Glo - ry be to'. The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *p* (piano). A section of the piano part is marked 'Without organ.' and another 'f. Organ. f'.

Thee, O Lord most high. A - - - men.

This system contains the final two staves. The vocal line concludes with 'Thee, O Lord most high. A - - - men.' The piano accompaniment includes dynamic markings: *ff*, *rit.* (ritardando), and *p*.

Dayspring.

J. STAINER.

Andante. *mf* *cres.* *f*

O Day-spring, O Day-spring! Brightness of the

Andante. ($\text{♩} = 100.$) *mf* *cres.* *f*

ev - er - last - ing Light, and Sun of Right - eous - ness ; O Day-spring, O

dim. *cres.* *f*

dim. *cres.* *f*

Day - spring Come, and en - light - en

p *dim.*

pp them that sit in dark-ness, come, and en-light-en them that sit in *f*

pp *f* *Ped.*

dark-ness . . and in the shadow of . . death, come, and en-light-en,

p *pp*

cres. come, and en-light-en them that sit in dark-ness, come, come! *pp*

cres. *f* *pp*

cres. *f* *pp*

160 O King, and Desire of all nations.

J. STAINER.

*Moderato. (♩ = 60.)
Smoothly.*

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a more rhythmic accompaniment. The tempo is marked 'Moderato' (♩ = 60) and the style is 'Smoothly'. Dynamics include *mf* and *cres.*. The piece concludes with the instruction 'Ped. ad lib.'

The first system of the hymn features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'O King, and De - sire of all na - tions, Thou'. The piano accompaniment provides a harmonic support. Dynamics include *f* and *cres.*.

The second system continues the hymn with the lyrics 'Cor - ner Stone, who hast made both one; Come, and save'. The vocal line and piano accompaniment are shown. Dynamics include *dim.* and *p*.

man, whom Thou formedst from the clay, come and save man, whom Thou

pp *cres.*

pp *cres.*

pp *cres.*

formedst from the clay, come and save man, whom Thou formedst from the

f *dim.*

f *dim.*

cres. *f* *dim.*

clay, come and save . . man, whom Thou

p *p*

p *p*

p *p*

Sw. p

p

Without Ped.

form-edst from the clay, come and save . .

p *p*

man, come and save . . man.

pp *poco rit.* *pp* *poco rit.* *Tempo 1mo.* *ppp*

Ped.

come ! . .

ppp *ppp* *rall.* *rall.*

32 ft.

Slowly.

p *f*

p

Je - su, Word of God In - car - nate, Of the Vir - gin

p

p

mo - ther born; On the cross Thy sa - cred bod - y For us

p

p

men with nails was torn. Cleanse us in the sa - cred

p

cres. *dim.* *p* *p*

foun - tain, O - pened in . . Thy pierc - ed side; Feed us . .

cres. *dim.* *p* *p*

cres. *f* *p*

with Thy bod - y broken, Broken in death's ag - on - y.

cres. *f* *p* *o*

cres. *f*

O Jesu, hear us: O Jesu, save us: Je - su, Saviour,

p *cres.*

Je - su, hear us: O Jesu, save us:

p *cres.*

hear our suppli - ca - tion. O grant us, Lord, Thy mer - cy, O grant us, Lord, Thy

p *cres.*

ff *dim.* *p*

mer - cy, O grant us, O grant us, Lord, Thy mer - cy. A -

ff *dim.* *p* *p* *A*

men, .

p *dim.* *pp*

- men, A - men, A - men, A - men. . .

p *dim.* *pp*

. . . A - men, . . . A - men, . . . A - men. . .

162 Lord, for Thy tender mercies' sake.

R. FARRANT.

Slowly and very sustained.

lay not our sins

mf Lord, for Thy ten - der mer - cies' sake, lay not our

to our charge,

sins to our charge, but for - give that is past, and

give us grace to a - mend our sin - ful lives; to de - cline from

dim.

sin, and in - cline to vir - tue, that we may walk with a
dim. that we may walk with a

that we may walk with a per - fect heart, . .

cres. we may walk with a per - fect heart, . .
per - fect heart, with a per - fect heart, that we may
cres. per - fect heart, with a per - fect heart, that we may

cres.

walk with a perfect heart, with a perfect heart be -

walk with a perfect heart,

fore Thee now and ever - more, that we may

f that we may

that we may walk with a

f that we may walk with a perfect heart, with a perfect heart,

walk with a perfect heart, with a perfect heart,

heart, . . . heart, that we may walk with a perfect heart, with a

heart, that we may walk with a perfect heart, with a

heart, that we may walk with a perfect heart, with a

perfect heart be - fore Thee now and ever - more.

p *dim. al fine.*

Abide with me.

H. F. LYTE.

R. G. THOMPSON.

With expression.

mf

A - bide with me: fast falls the ev - en - tide; The dark - ness
 A - bide with me: fast falls . . the ev - en - tide;

mf

A - bide with me: fast falls the ev - en - tide;

cres.

deep - ens; Lord, with me a - bide: When other helpers fail, and

cres.

dim.

com - forts flee, Help of the helpless, O a - bide with me.

dim.

mf

Swift to its close . . ebbs out life's lit - tle day; Earth's joys grow
 Swift to its close ebbs out . . . life's lit - tle day;

mf

Swift to its close . . ebbs out life's lit - tle day;

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons Bristol.

dim, its glories pass a - way ; . . Change and de - cay in all a -

p

p

- round I see : . . O Thou, who changest not, a - bide with me.

cres. *dim.*

cres. *dim.*

SOPRANOS ONLY. *Smoothly.*

mf

I need Thy presence ev'-ry pass - ing hour ; What but Thy

mf

cres.

grace can foil the tempt - er's power ? Who like Thy - self my guide and

cres.

ABIDE WITH ME.

[No. 163

stay can be? Through cloud and sun-shine, O a-bide with me.

f *p*

TENORS AND BASSES.

f *dim.*

I fear no foe, with Thee at hand to bless;
ten. *ten.*

f sostenuto. *dim.*

p *cres.* *with expression.*

Ills have no weight, and tears no bit-ter-ness:

p *cres.*

ALL THE VOICES IN UNISON.

cres. *f*

Where is death's sting? Where, grave, thy vic-to-ry? I

cres. *f*

tri - umph still, if Thou a - bide with me.

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody includes accents and a fermata over the final note. The piano accompaniment consists of chords and single notes, also with accents.

HARMONY.

pp *cres.*

Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

pp *cres.*

This system continues the piano accompaniment. It includes dynamic markings of *pp* (pianissimo) and *cres.* (crescendo). The melody is written in the upper staff, and the piano accompaniment is in the lower staff.

mf

point me to the skies ; Heaven's morning breaks, and earth's vain shadows

mf

This system continues the piano accompaniment. It includes a dynamic marking of *mf* (mezzo-forte). The melody is written in the upper staff, and the piano accompaniment is in the lower staff.

Slower. *f*

flee : In life and death, O Lord, a - bide with me. A - men.

f *Slower.*

This system concludes the piece. It includes a tempo change to *Slower.* and a dynamic marking of *f* (forte). The melody is written in the upper staff, and the piano accompaniment is in the lower staff. The piece ends with a double bar line.

J. KEBLE.

Andante con moto. (♩ = 96.)

E. TURNER.

First system of musical notation, featuring a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked 'Andante con moto' with a quarter note equal to 96 beats per minute. The first measure is marked *mf*.

Second system of musical notation, continuing the piece. It includes a *Ped.* (pedal) marking at the bottom.

Third system of musical notation, featuring the first line of lyrics. The treble staff has a *mf* marking and the bass staff has a *cres.* marking.

Sun of my soul, Thou Saviour dear, It is not

Fourth system of musical notation, featuring the second line of lyrics. The treble staff has a *mf* marking and the bass staff has a *cres.* marking.

night if Thou be near; O may no earth-born cloud a - rise To hide Thee

Fifth system of musical notation, featuring the third line of lyrics. The treble staff has a *p* marking and the bass staff has a *cres.* marking.

from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear,

It is not night if Thou be near. *p*

f

This system contains two staves of music. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The lower staff is a piano accompaniment in bass clef, also in F# major and common time, featuring chords and moving lines.

SOPRANO SOLO (OR ALL THE SOPRANOS).

When the soft dew's of kind - ly sleep My wea - ried

pp

Without Ped.

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment is marked *pp* (pianissimo). The instruction "Without Ped." (without pedal) is written below the piano staff.

eye - lids gen - tly steep, Be my last thought, how

cres. *pp*

cres.

This system continues the vocal and piano parts. The vocal line includes a crescendo (*cres.*) and a piano (*pp*) dynamic marking. The piano accompaniment also features a crescendo (*cres.*) marking.

sweet to rest For ev - er on my Sa - viour's breast.

f *pp* *cres.* *Ped.*

This system concludes the vocal solo. The vocal line has a forte (*f*) dynamic marking. The piano accompaniment starts with a piano (*pp*) dynamic, includes a crescendo (*cres.*), and ends with a pedal point instruction (*Ped.*).

SUN OF MY SOUL.

[No. 164.]

CHORUS

p *cres.* *f*

Be my last thought, how sweet to rest For ev - er, for

p *cres.* *f*

ev - er on my Sa - - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

mf

A - bid with me from morn till eve,

f *p*

For without Thee I can - not live; A - bid with me when

cres. *p*

night is nigh, For with-out Thee I dare not die.

The first system of the musical score for 'Sun of My Soul'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are: 'night is nigh, For with-out Thee I dare not die.' The piano part includes a *pp* (pianissimo) marking.

CHORUS.

pp *cres.* *f*

A-bide with me when night is nigh, For with-out Thee I

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'A-bide with me when night is nigh, For with-out Thee I'. The piano part includes a *pp* (pianissimo) marking and a *cres.* (crescendo) marking.

dare not die. If some poor wan-d'ring child of Thine

The third system of the musical score. The lyrics are: 'dare not die. If some poor wan-d'ring child of Thine'. The piano part includes a *f* (forte) marking.

Have spurned to-day the voice Di-vine, Now, Lord, the gra-cious

The fourth system of the musical score. The lyrics are: 'Have spurned to-day the voice Di-vine, Now, Lord, the gra-cious'. The piano part includes a *cres.* (crescendo) marking.

work be-gin; Let him no more lie down in sin.

The fifth system of the musical score. The lyrics are: 'work be-gin; Let him no more lie down in sin.' The piano part includes a *f* (forte) marking.

SUN OF MY SOUL.

[No. 164.]

TENORS AND BASSES.

f

Watch by the sick ; en - rich the poor With blessings from Thy boundless store ;

CHORUS. *A little slower.*

pp

Be ev' - ry mourn - er's sleep to - night, Like in - fant's slum - bers,

pp

pure and light. Be ev' - ry mourn - er's sleep to - night,

ppp rall.

Like in - fant's slum - bers, pure . . . and light.

Moderato maestoso (♩ = 92).

The piano introduction is in 4/4 time, key of D major. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (f) dynamic is indicated at the beginning.

ALL THE VOICES IN UNISON.

The vocal entry is in unison, starting with a forte (f) dynamic. The lyrics are: "Come near and bless . . . us when . . . we wake,". The piano accompaniment continues with a similar melodic and harmonic style.

The vocal entry continues with the lyrics: "Ere through the world . . . our way . . . we take,". The piano accompaniment provides a steady harmonic support.

The vocal entry concludes with the lyrics: "Till in the ocean of Thy love We lose our -". The piano accompaniment continues with the same melodic and harmonic pattern. A forte (f) dynamic is indicated for the piano part.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "selves in heaven a - bove. Till in the o - cean of Thy". The piano accompaniment starts with a bass clef and the same key signature. It includes dynamic markings such as *ff* and *f*. The system concludes with the lyrics "We lose our-selves in heaven a - bove. In the o - cean of Thy".

Second system of the musical score. The vocal line continues with the lyrics: "love . . . We lose our-selves in . . . heaven, . . . in". The piano accompaniment provides harmonic support with various chordal textures and melodic lines. The system ends with the lyrics "love . . . We lose our-selves in . . . heaven, . . . in".

Third system of the musical score. The vocal line concludes with the lyrics: "heaven . . . a - bove." followed by a double bar line. The piano accompaniment continues with a final cadence. The system ends with the lyrics "heaven . . . a - bove.".

G. THRING.

H. H. WOODWARD.

Andante sostenuto. (♩ = 69.)

Sv. Oboe
Ch. Stop. Diap. p

p

And

ra - diant morn hath passed a - way, And spent,
The radiant morn hath passed a - way, And spent,

spent too . . soon her gold - - en . . store ; The *cres.*
and spent too soon her gold - - en store ;
and spent too soon her golden store, her golden store ;

THE RADIANT MORN.

[No. 163.]

shadows of de - parting day Creep on once . . more, *dolce.*

cres. The shadows of de - parting day Creep on once more, *mf* The

cres. *dim.* *mf*

shadows of de - parting day Creep on once more.

mf
Creep on once more.

p Voix celeste.

p
Our life is but an au - tumn

p

day, Its glo - rious noon, its noon how quickly past! Lead

us, O . . Christ, Thou liv - - ing Way, . . Safe

Lead us, O Christ, Thou living Way, . .

home . . at last,

home, safe home at last, home at last, Lead us, O Christ, Thou

Safe home at last, safe home at last,

dim. *Sw.*

(476)

THE RADIANT MORN.

[No. 165.]

Safe home . . . at last, . . . safe home . . . at

liv - ing Way, Safe home at last, . . . safe home, safe home at

Safe home at last, . . . safe home . . . at

rall. e dim.

rall. e dim.

last. *a tempo.* *Un poco Allegro.*

last. *pp* Where saints are clothed in spot - less

last. *pp* *a tempo.*

pp

last. *pp* *a tempo.* *Un poco Allegro. (♩ = 100.)*

pp *a tempo.* Sw.

And eve - - ning shad - ows nev - er

white, And evening shadows nev - er fall, and evening shadows nev - er

cres. *f*

cres.

Gt. *cres.* *f*

THE RADIANT MORN.

fall ; Where Thou, where Thou, E - ter - nal light, Art
 E - ter - nal light, E - ter - nal light, light, light, Art
 Where Thou, where Thou, Eternal Light of light,

cres - - *cen* - - *do.* *mf*
 Lord . . of all, . . art Lord . . of all. . Where saints are

cres - - *cen* - - *do.* *mf*
cres - - *cen* - - *do.* *mf*

cres.
 clothed in spot - less white, And eve - ning shadows never

cres.
cres.

THE RADIANT MORN.

[No. 165.]

Where Thou, E - ter - nal Light of light,

fall, Where Thou, E - ter - nal Light of light, Art

Lord of all, art Lord of all, art

Lord of all.

Lord, keep us safe this night.

(VESPER HYMN.)

Adapted from BEETHOVEN.
Harmonised by J. E. WEST.*Rather slowly.*

pp Lord, keep us safe this night, Se - cure from all our fears ;

cres. *dim.*
May An - gels guard us while we sleep, Till morning light ap - pears. Amen.

Lord, keep us safe this night.

(VESPER HYMN.)

B. STEANE.

(♩ = 60.) *pp* Lord, keep us safe this night, Se - cure from all our fears ;

mf *dim.* *p* *rall.*
May an - gels guard us while we sleep, Till morning light ap - pears. A - men.

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